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James M. Heath
Book

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Dear Mr. Nicol
Sir



EIGHTH EDITION



BROWN'S EDITION
ROBERTSON'S SELECTION OF SACRED MUSIC,
ANCIENT & MODERN, IN FOUR VOCAL PARTS,
For the use of
Presbyterian Churches, Chapels, & Public Institutions.
THROUGHOUT THE KINGDOM.
TO WHICH IS PREFIXED
A NEW MUSICAL CATECHISM,
IMPROVED **WITH**
SCALES & EXAMPLES.

ENT. STA. HALL.

PRICE 7

GLASGOW
Published by FRANCIS ORR & SONS
63 BARNWICK STREET
Wm MITCHELL 28 Buchanan Street

ADVERTISEMENT TO THE FIFTH EDITION.

THE PUBLISHER, in compliance with numerous applications, has given to this Edition four additional pages, containing the following Tunes :—

"HYMN ON THE NATIVITY,"	Composed by Dr. ARNOLD,	-	-	-	-	-	-	-	Page 99
"MOUNT TABOR,"	L. M. do. HAYDN,	-	-	-	-	-	-	-	97
"NEW LEBANON,"	S. M. do. HAYDN,	-	-	-	-	-	-	-	97
"BALLERMA,"	C. M. do. R. SIMPSON,	-	-	-	-	-	-	-	98
"PIETY,"	C. M., arranged with entirely new Harmony by JOHN TURNBULL,	-	-	-	-	-	-	-	18

The Tunes thus selected are highly deserving of popularity ; MOUNT TABOR and NEW LEBANON being adapted from Haydn's sublime Oratorio of "The Creation," and are arranged so as to possess the excellence of the compositions from which they are selected. Arnold's beautiful HYMN ON THE NATIVITY will also be found a very interesting Hymn Tune, and well calculated to be sung as a *Semi-Chorus*. The new and effective arrangement of the harmony of PIETY, by Mr. Turnbull, is recommended to general use: it gives the composition its proper meaning, and it is hoped will restore this favourite Tune to public favour.

ADVERTISEMENT TO THE SIXTH EDITION.

FROM the increased popularity of this Work, and the extensive sale which it has met with since the publication of the last Edition, the Publisher has been encouraged to publish this Edition with a further addition of four pages, containing the following Tunes :—

"REMEMBRANCE,"	-	-	-	-	-	-	-	-	Page 101	"SEABANK,"	-	-	-	-	-	-	-	Page 104
"KIRBY,"	-	-	-	-	-	-	-	-	101	"NEWINGTON,"	-	-	-	-	-	-	-	104
ANTHEM,— "THE LORD REIGNETH," Composed by R. A. SMITH,										-	-	-	-	-	-	-	-	Page 102

The Publisher again takes this opportunity of gratefully acknowledging the distinguished patronage given to this Work in its several Editions, and hopes the publication of the present one will farther entitle it to the support and recommendation of the Musical Public.

J. BROWN.

ADVERTISEMENT TO THE FOURTH EDITION.

AT a period when the "Song of Praise" is everywhere extending its influence, making a "joyful noise unto the Lord through all the Land," the publication of a volume of Sacred Music so essentially useful and complete as the present, would seem to be much required.

ROBERTSON'S Selection of Sacred Music has for many years been held in high esteem throughout Scotland, and elsewhere; and so extensive has been the sale of the last edition, that the present has been called into existence in much less time than could have been anticipated. By the opportunity afforded in the publication of a Fourth Edition, many judicious improvements have been effected; and, not the least of these, the *Improved Musical Catechism and Lessons*.—The prescribed limits of this important part of the work have been employed to the best advantage; and will not only enable Musical Students, in much less time, to acquire a clear and comprehensive knowledge of the Rudiments of Music, but will greatly tend to remove that dislike which they generally have to this important part of the Science.—Great care has been exercised in the selection of the Tunes contained in the work, being a Selection of all the most useful and approved Ancient and Modern Compositions of merit; and no expense has been spared to render it, in every respect, the most complete edition of Scottish Psalmody.

An Explanation of Various Terms used in Music.

Adagio, very slow and solemn.

Ad libitum, at pleasure or discretion with regard to time, introducing in certain cases an embellishment.

A tempo, in strict time.

Affettuoso, in an affecting and tender manner.

Agitato, agitated; with passion and fire.

Allegro, brisk, lively.

Allegretto, rather fast.

Andante, distinct and moderately slow.

Andantino, slow and expressive.

Calando, diminishing by degrees the sound, or slackening almost imperceptibly the time, or both.

Cantabile, in a tender soothing style.

Con espressione or *con anima*, with expression, with passionate feeling, where every note has its peculiar force and energy, and where even the severity of time may be relaxed for extraordinary effects.

Con Spirito, with spirit.

Con motto, with a certain degree of vivacity.

Crescendo, or *Cres.* to increase the sound.

Diminuendo, or *Dim.* to diminish the sound.

Dolce, sweet, with taste, now and then swelling some notes.

Da Capo, or *D.C.* to return to, and end with the first strain.

Forte, or *For.* or *F.*, loud.

Fortissimo, or *Fmo.* or *F.F.*, very loud.

Forzando, or *sforzando*, or *Fz.* or *sf.*, to force, or give emphasis to one note.

Grazioso, in a graceful and elegant manner.

Largo, slow.

Lento, a degree quicker than *Largo*.

Larghetto, a degree quicker than *Lento*.

Maestoso, majestically, with elevation.

Mesto, in a melancholy style.

Mezzo Forte, not so loud as *Forte*.

Mezzo Piano, not so soft as *Piano*.

Piano, *Pia.* or *P.*, soft.

Pianissimo, or *Pmo.* or *P.P.*, very soft.

Presto, quick.

Prestissimo, very quick.

Rallentando, or *Ritardano*, gradually slackening the time.

Rinforzando, or *rinf.*, to swell 2, 3, or 4 notes.

Siciliano, a slow graceful movement.

Smorzando, or *Smorz.*, extinguishing gradually the sound.

Tacet, silent.

Tutti, full, altogether.

Vivace, lively, merrily.

Vigorous, with strength and vigour.

Volti, turn over.

Volti Subito, turn over quickly.

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MUSICAL CATECHISM.

SECTION I.

OF MUSIC IN GENERAL.

Question. What is music?

Answer. Music is one of the fine arts; and consists of a variety of agreeable sounds produced by the human voice, or proceeding from a musical instrument. The former called vocal, and the latter, instrumental music.

Q. What are its objects?

A. To inspire feelings of pure devotion when engaged in the duties of religion, and to offer a delightful and refined species of pleasure in our lighter hours.

Q. What is the result of the arrangement and combination of musical sounds?

A. Melody and harmony.

Q. What is melody?

A. Melody is a succession of simple sounds, so arranged as to form a tune or air.

Q. What is harmony?

A. Harmony is the union of two or more musical sounds, performed at the same time, which are more or less agreeable to the ear, according as they are composed of concords or discords.

SECTION II.

OF THE NOTES AND STAVE, ETC.

Q. How are musical sounds represented?

A. By characters called notes.

Q. How many notes are there in music?

A. Seven.

Q. How are they expressed?

A. By the first seven letters in the alphabet, A. B. C. D. E. F. G.

Q. How are the notes written?

A. On and between five parallel lines, which, collectively taken, are termed the stave.

Q. How are the lines and spaces of the stave counted?

A. From the bottom upwards.

Name the degrees of the stave upwards and downwards.



Q. What are the notes on the five lines of the stave?

A. The first line is E, the second G, the third B, the fourth D, and the fifth F.

Q. What are those on the four spaces of the stave?

A. The first is F, the second A, the third C, and the fourth E.

Q. How many degrees of sound does the stave represent?

A. Each line and each space represents one degree of musical sound, consequently with the degree below the first line, and the one above the fifth line, eleven degrees of sound are exhibited on the stave.

Q. How are the notes regulated when they go above and below the stave?

The Arrangement of this Catechism is Copyright.

A. By short lines called ledger lines, which are counted from the staff upwards and downwards.

Q. What are the notes on the additional lines above the treble staff?

A. The first additional line is A, the second C, the third E, &c.

Q. What are the notes in the additional spaces above the treble staff?

A. The first space above the treble staff is G, the second B, the third D, &c.

Q. What are the notes on the additional lines below the treble staff? And name also the spaces.

A. The first line below the treble staff is C, the second A, &c. The first space D, the second B, the third G.

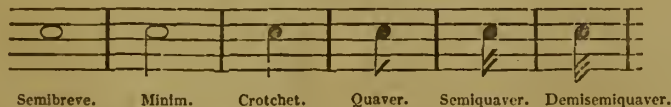
SECTION III.

OF THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS, RESTS, ETC.

Q. How many different kinds of notes are there in general use?

A. Six, viz. the Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

Describe and show their different forms.



Q. Are they always written thus?

A. The first three always; but those with hooks are frequently united in groups of two, three, four, and six, &c., by strokes across the stems, corresponding to the number of hooks; the stems being turned up or down at pleasure.

Q. What proportion do they bear to each other?

A. Each note is equal in duration to one half of the preceding, and is double the following, for example,—A Semibreve is as long as 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

Q. Have lines and spaces always the same name?

A. No, their names depend upon characters called clefs, and each clef gives a different name to the same line or space.

OF THE TREBLE AND BASS CLEFS.

Q. How many clefs are there?

A. Seven; but only two are used in modern music.

Q. What line of the staff is the treble clef placed on?

A. On the second line.

Q. What letter or note does it make?

A. The letter or note (G.)

Q. Upon what line of the staff is the bass clef placed?

A. The bass clef is placed on the fourth line, and makes the letter or note F, which note is called the bass clef note.

Q. What are the notes on the five lines of the bass staff?

A. The first line is G, the second B, the third D, the fourth F, and the fifth A.

Q. What are the notes in the four spaces of the bass staff?

A. The first space is A, the second C, the third E, and the fourth G.

Q. What are the notes on the additional lines above the bass staff?

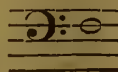
A. The first line C, the second E, and the third G.

Q. What are the notes in the additional spaces above the bass staff?

A. The first space above is B, the second D, and the third F.

Q. What are the notes on the additional lines below the bass staff?

And name also those in the spaces.



A. The first line below is E, the second C, the third A, and the fourth F. The first additional space is F, the second D, the third B, and the fourth G.

Q. What do the Clefs particularly denote, besides giving names to the lines and spaces?

A. They point out the particular kinds of voices or instruments proper to each part.

Q. How many parts are there in Vocal Music?

A. Generally four, viz., Treble, Counter, Tenor, and Bass.

Q. Describe them?

A. Treble voices are those of women and boys; Counter the highest voices of men; Tenor, the middle voices of men; Bass the lowest voices of men.

Q. What are the Rests?

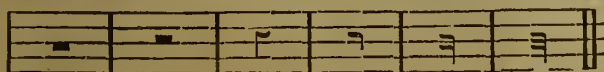
A. Marks of silence, equal to the note which they represent.

Q. How many rests are there?

A. As many as there are notes.

Describe and name the rests.

Semibreve. Minium. Crotchet. Quaver. Semiquaver. Demisemiquaver.



Under a Line. Above a Line. Turned to the right. Turned to the left. With two Heads. With three Heads.

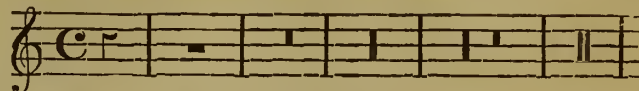
Q. Are there any other sorts of rests than those you have described?

A. Yes; there are rests used for denoting silence, equal in duration to one or more measures of music called bars.

Q. In what manner is a whole bar rest marked?

A. In the same manner as the semibreve rest, be the value of the bar what it may.

Describe in what manner rests for more than one bar are marked.



A Bar. Rest. 2 Bars. Rest. 4 Bars. Rest. 6 Bars. Rest. 8 Bars. Rest.

Q. Are they always so expressed?

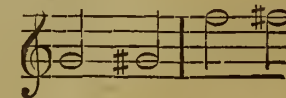
A. No; in modern compositions, the requisite number is generally expressed in figures above a bar rest.

SECTION IV.

OF SHARPS, FLATS, AND THE NATURAL.

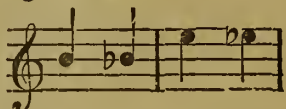
Q. What is the effect of the Sharp?

A. A Sharp raises the note before which it is placed, a semitone.



Q. What is the effect of a Flat?

A. A Flat depresses the note before which it is placed, a semitone.

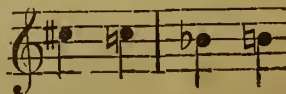


Q. What is the effect of the Natural?

A. A natural restores the note, which has been made sharp, or flat to its original sound, consequently a natural sometimes raises and sometimes depresses a note.

Q. How are the Sharps used?

A. In two ways; first as the signature of the key, and secondly as they occur accidentally.



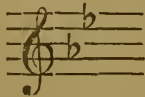
Q. What is their effect as the signature of the key?

A. They affect all the the notes of corresponding names throughout the piece; for example a sharp placed on the fifth line, signifies, that all the F's are to be sung, or played sharp throughout the piece, unless contradicted by a natural, which reduces the note to its primitive sound.



Q. Have the flats the same effect.

A. Yes; for example, flats upon the third line, and fourth space, signify that all the B's and E's are to be flat, unless contradicted as in the preceding.



Q. What are accidental sharps, flats, and naturals?

A. Accidentals, are those which are not marked at the beginning of the piece, and affect only the note of the same bar in which they are written.

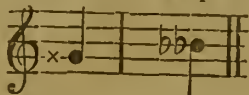
Q. Do Accidentals never affect notes in the following bar?

A. Yes; if the last note of one bar, which has been made sharp, begins the next, it is to continue sharp; the same being observed of flats and naturals..

Q. How is a note that is already sharp or flat, raised or depressed?

A. By means of characters, called double sharps and flats.

Describe the double sharp and flat.



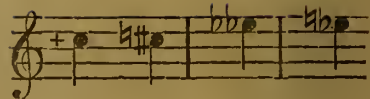
Double Sharp. Double Flat.

Q. How many semitones do they raise or depress any note?

A. A note that has already been made sharp or flat, is raised or depressed, one semitone more; or two semitones above or below its natural sound.

Q. How are they contradicted?

A. By uniting a natural with a single sharp or flat.



SECTION V.

OF TIME.—THE SINGLE AND DOUBLE BARS.

Q. What is a bar?

A. A bar is a short line drawn across the stave, to divide the music into equal portions of time; and the music placed between two of these, is called a bar of time.

Q. What is the use of Double bars?

A. Double bars are placed in the middle, or at the end of a piece of music, to show that a part, or the whole is finished.



Q. What is the use of dots at a single, or double bar?

A. They signify that part of the music, which is on the same side of the dots, is to be repeated.

Q. Are dots always written on both sides of the double bar?

A. No; they are sometimes placed on the right and sometimes on the left, and only on the side of the dots is the strain of music repeated.

Q. What is Time?

A. Time is the measure of a note, with regard to its duration; also the division of a composition into equal portions, according to the figures or characters, placed at the beginning of a piece.

Q. How many sorts of time are there?

A. Two; Common and Triple Time.

Q. What is meant by Common Time?

A. An equal number of notes in a Bar, as Two, Four, Six.

Q. What is meant by Triple Time?

A. An odd number of notes in a Bar, as Three, Nine.

Q. How many kinds of Common and Triple Time are there?

A. Two of each, viz., Simple and Compound.

Q. How are they distinguished?

A. The easiest way to remember is, that if the number of notes expressed by the upper figure is less than Six, it is Simple, but if Six, or more than Six, it is compound.

Q. How is simple Common Time expressed?

A. By one of two characters, which denote that there are four Crotchets or the value of one Semibreve in each Bar; Common Time, being also occasionally marked by two figures ($\frac{2}{4}$) which have reference to the Semibreve.

Q. How do the figures refer to the Semibreve?

A. The under figure shows into how many parts the Semibreve is divided, and the upper figure shows how many are to be in the Bar.

Q. How is simple Triple Time expressed?

A. By the following figures, $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

Q. How is Compound Common Time and Compound Triple Time expressed?

A. Compound Common Time by $\frac{6}{8}$ &c., and Compound Triple Time by $\frac{9}{8}$ &c.

Describe the following marks of Time, pointing out which are Common and Triple Time; also, Compound Common and Triple Time.

C	C	2	3	3	3	6	9
		4	2	4	8	8	8

Q. Is the music always written as expressed by the figures?

A. No; for example— $\frac{2}{4}$ which is two Crotchets in a Bar, may contain four Quavers, or $\frac{3}{4}$ which is three Crotchets in a Bar, may contain six Quavers.

Q. When a movement begins with part of a Bar, how is the Time completed?

A. It is always allowed for before the first double Bar, and if none at the end of the piece.

SECTION VI.

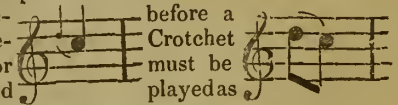
OF GRACES OR EMBELLISHMENTS, AND MARKS OF EXPRESSION.

Q. What are the principal Graces?

A. The *Appoggiatura*, the *Turn* and the *Shake*.

Q. How is the *Appoggiatura* expressed?

A. By a small Note placed before a large one, from which it generally takes half its time; for example, an *Appoggiatura* placed before a Crotchet must be played as two Quavers, consequently it does not lengthen the Bar.



Q. How many sorts of *Appoggiaturas* are there?

A. Two; the upper and the lower.

Q. What is the difference?

A. The upper *Appoggiatura* may be a Tone, or a Semitone above the principal Note; the lower one being always a Semitone below.

Q. How is the Turn expressed?

A. A Turn is made with the Note above and the Note below that which is written, beginning with the highest; a Turn upon C is made with D, C, B, C.

Q. Should the lowest Note of the Turn be a Tone or a Semitone below the Note written?

A. It is generally a Semitone.

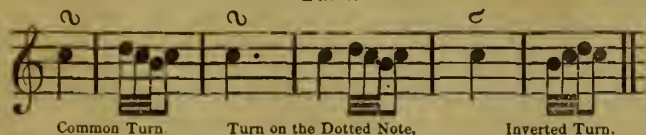
Q. How is the Turn performed on a dotted Note?

A. By first sounding the Note and then making the turn.

Q. How is the inverted Turn played?

A. The inverted Turn consists of the same number of Notes as the others, but beginning with the lowest instead of the highest, an inverted Turn on (C) is made with B, C, D, C.

An example of the Common Turn, the Dotted Turn, and the Inverted Turn.



Q. How is the Shake performed?

A. A Shake is made with the Note above, and the Note which is written, beginning with the highest and ending with the Turn.

An example of a Shake on (C) with a Turn at the end.



Q. Does the Shake always end with a Turn?

A. No; the passing or transient Shake, and the plain Shake, have no Turn.

Q. How are these Shakes performed?

A. In the same manner as the other, viz., the principal note and the note above it; the passing Shake is very short—the plain Shake longer, but without a turn.

Q. What is the effect of the Swell and the Diminish?

A. The Swell, < generally marked Crescendo, begins soft, and ends loud.—The Diminish, > marked Diminuendo, begins loud and ends soft.

Q. When both of these characters are together thus <> what does it imply?

A. They indicate Crescendo and Diminuendo; that is, that the sounds must be gradually increased from the soft to the loud, and afterwards gradually diminished from loud to soft.

Q. What is the meaning of a Curved Line placed over or under two or more Notes on different degrees of the Stave?

A. This Curved Line () is called a Slur, and signifies that all the Notes over which they are extended, are to be sung to one syllable.



Q. What is the meaning of ad libitum, generally abbreviated (ad lib.)

A. It signifies "at pleasure," that is to say, that the performer may play the passage as it is written, or introduce any Cadence he thinks proper.

SECTION VII. OF INTERVALS.

Q. What is an Interval in Music?

A. An Interval is the difference or distance between two sounds.

Q. How are Intervals reckoned?

A. Always from the lowest Note upwards, unless the contrary is expressed.

Q. What is the least Interval in Music?

A. A Semitone or Minor Second.

Q. Between what Notes of the Scale does this Interval occur?

A. B and C, and E and F.

Q. What is a Tone or Major Second?

A. A Tone consists of two Semitones, and is the interval between any of the contiguous degrees of the scale, except from B to C, and E to F.

Q. Do the Major and Minor Intervals contain the same number of Semitones?

A. No; the Major Interval contains one Semitone more than the Minor.

Q. What number of Semitones does the Minor Third contain?

A. The Minor Third contains three Semitones, which are reckoned from the Note named; for example, the Minor Third of A must be reckoned thus, from A to A Sharp, *One* Semitone, to B, *Two*, to C, *Three*.

Q. How many Semitones are there in a Major Third?

A. A Major Third consists of Four Semitones, or Two whole Tones; a Major Third on (C) is reckoned thus, from C to C Sharp, *One*, to D, *Two*, to D Sharp, *Three*, to E, *Four*. Consequently the Major Third of C, is E.

Q. How many Semitones have the Perfect and Sharp Fourth?

A. The Perfect Fourth has Five, and the Sharp Fourth Six Semitones.

Q. How many Semitones are there in a Perfect Fifth?

A. Seven; which are reckoned as in the preceding.

Q. Count and Name the Perfect Fifth of G?

A. From G to G Sharp, is *One* Semitone, to A, *Two*, to A Sharp, *Three*, to B, *Four*, to C, *Five*, to C Sharp, *Six*, to D, *Seven*. Consequently the Perfect Fifth of G is D.

Q. Are all Intervals counted in this manner?

A. Yes; it is requisite that learners should prove them by counting,

but the easiest way to remember is that every Note, excepting two, has a Fifth either Sharp, Flat, or Natural, like itself, for example, the Fifth of G is D, the Fifth of G Sharp, D Sharp, the Fifth of G Flat, D Flat.

Q. What are the Notes that have a Perfect Fifth, unlike themselves?

A. B, in counting upwards, and F, in counting down; for example, the Fifth of B, is F Sharp, and the Fifth of F, is B Flat.

Q. How many Semitones does the 6th, 7th, and 8vo consist of?

A. The Minor Sixth have Eight, and the Major Sixth, Nine Semitones, the Minor Seventh, Ten, and the Major Seventh, Eleven Semitones, the Octave, Twelve.

SECTION VIII.

OF THE FORMATION OF THE SCALE, KEY, ETC.

Q. What is meant by the *Scale*?

A. This name is given to a succession of seven Notes, used in Music, ascending or descending.

Q. How many sorts of Scales are there?

A. Two; the Diatonic and the Chromatic.

Q. How do you form the Diatonic Scale?

A. The Diatonic or Natural Scale proceeds by Tones or Semitones, and consists of Five Tones and Two Semitones, with the Octave to the first.

Q. How is the Chromatic Scale formed?

A. The Chromatic Scale is formed of Semitones only, and consists of twelve successive Semitones.

Q. How is the Major Key distinguished from the Minor Key?

A. The Major Key is known when the third of the Scale is a Major third from the Key note, and the Minor Key when a Minor Third.

Q. What is the regular progression of the Major Keys from C by sharps?

A. By fifths ascending, or fourths descending, each successive Key commencing on the dominant of the last.

Q. What is the regular progression of the Major Keys from C by Flats?

A. By fifths descending, or fourths ascending, each successive Key commencing on the subdominant of the last.

Q. What is meant by the dominant and subdominant of the Key?

A. The dominant signifies the fifth above, and the subdominant the fifth below; every scale is intimately connected with the Scales of its dominant and subdominant.

Q. What is the natural Minor Key?

A. A; and which consists of the same number of Tones and Semitones as the Major, viz, Five Tones and Two Semitones.

Q. Does the Minor Scale differ in ascending from descending?

A. Yes; the sixth and the seventh of the ascending scale is always raised a Semitone but in descending the sharps are omitted, in order that the Semitones fall into their natural places.

Q. Why are the sixth and seventh notes of the ascending Minor Scale raised a Semitone?

A. The seventh is raised, because every ascending scale must have a leading note, or sharp seventh, and the sixth is also raised, that the interval between the sixth and the seventh may not be greater than a Tone; for the diatonic scale must consist of Tones and Semitones.

Q. What is the regular progression of Minor Keys by Sharps and Flats?

A. The same as their relative Major Keys.

Q. What is meant by the word Key?

A. It has the same meaning as Scale, and implies a regular succession of sounds, regulated by a principal Note, called the Key Note.

Q. How many Keys are there in Music?

A. Twelve Major Keys and Twelve Minor Keys, of which Two are Natural Keys, viz., C Major, and A Minor.

Q. By what rule do you know the situation of a Minor Key?

A. By ascertaining the relative Major, and retaining the same Sharps or Flats: for example, G is the relative Major of E Minor, consequently, E Minor has one Sharp at the signature.

SECTION IX.

OF TRANSPOSITION.

Q. What is Transposition?

A. Transposition is the art of removing a musical composition from a higher to a lower, and from a lower to a higher Key.

Q. What must be chiefly attended to in Transposition?

A. That the Semitones have the same relation to the adopted Key which they had to the original Key, viz., that they occur between the 3d and 4th and the 7th and 8th in the major mode, and between the 2nd and 3d and 5th and 8th in the minor mode.

Q. How do you Transpose from one Key to another?

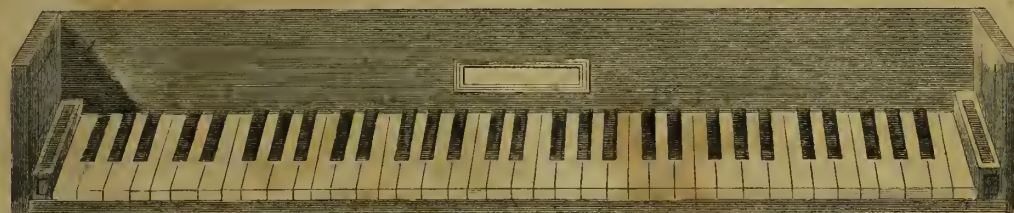
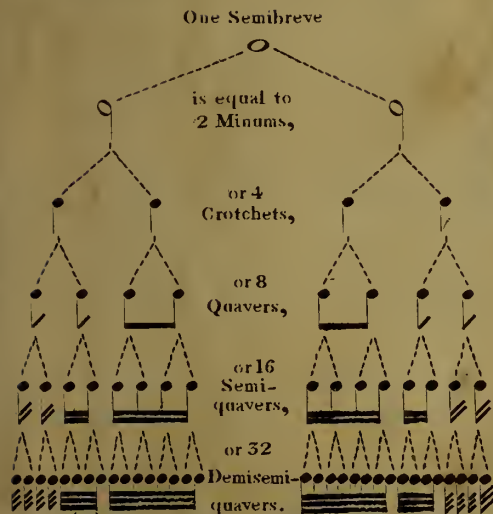
A. By adding after the Clef the Sharps or Flats which belong to the new Key, and reading the notes accordingly: for example, supposing you wish to Transpose the Key of C to that of D, a note higher, you must place after the Clef the two Sharps, viz., F and C, which are necessary for the Key of D.

Q. Can the mode be altered by Transposition?

A. No; a piece of music in a Major Key must be Transposed into a Major, and Minor, likewise, into a Minor.

DURATION OF THE NOTES.

NAMES of the NOTES on the TREBLE & BASS CLEFS with their Situations on the Piano Forte or Organ.



F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

Treble
or G. Clef.

(Unison.)

BASS
or F. Clef.

The White Notes should first be committed to Memory, after which the following Exercises on Intervals may be Practised.

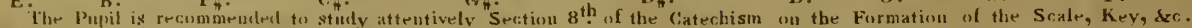
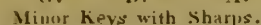
The White Notes should first be committed to Memory, after which the following Exercise on Intervals may be Practised.

A (C) pitch fork is recommended which will enable the Pupil to acquire the 1st Note (C) the 2nd Note is its Octave on descending to which it will enable him to Sing the Scale; reckoning the Intervals as Marked. He may then proceed to Study the following taking Care always to use the pitch fork when the least difficulty occurs in returning to the Key Note.

Ascending:

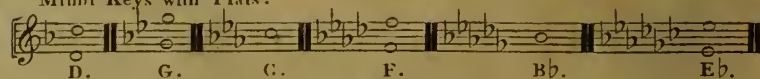
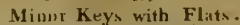
Descending:

The above forms the best exercise for enabling the Pupil to read Music at Sight; it will also enable him to ascertain the pitch of any of the following Keys, the Names of which may at all times be known by their Signature—that is the Number of Flats/or Sharps placed at the commencement of the Staff.



When the pitch of any of the above Keys is ascertained the best way to familiarize the Ear to it is to practise its Scale by which means the Pupil will be enabled to read Music and reckon Intervals with as much facility as in the Natural Key of (C)

Major Keys with Flats.



Key of A. Ascending. Relative Minor or Flat Keys. Descending.

A. With Sharps. D. With Flats.

B. G.

C. F.

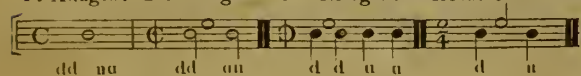
C#. E.

N.B. When the Minor Scale ascends, the 6th & 7th must be made a Semitone sharper, as in the Key of A above.

EXAMPLES OF TIME.
See also Section 5th Catechism.

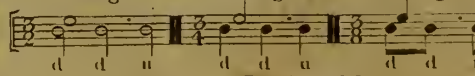
COMMON TIME MOODS.

1st Adagio. 2nd Largo. 3rd Allegro. Retorted Mood.



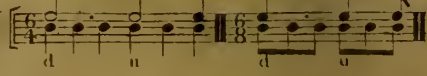
TRIPLE TIME MOODS.

1st Adagio. 2nd Largo. 3rd Allegro.

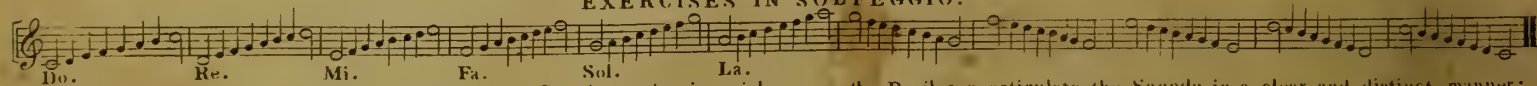


COMPOUND MOODS.

1st Largo. 2nd Allegro.



EXERCISES IN SOLFEGGIO.



The above is to be practised Slow and Smooth at first, increasing in quickness as the Pupil can articulate the Sounds in a clear and distinct manner; this he is particularly requested to Cultivate, giving every vowel its proper Sound and avoiding Singing through the Teeth or Nose.

Tenor.

Counter.

Treble or Air.

Bass.

Ye gates lift up your heads on high, Ye doors that last for aye; Be lift-ed up that so the King, Of glo-ry en-ter may;

Continued.

T.

C.

Air.

B.

But who of glo-ry is the King,

The mighty Lord is this; Ev'n that same Lord that great in might, And strong in bat-tle is;

But who of glo-ry is the King,

T.
C.
Air.
B.

Ev'n that same Lord that great in might, And strong in bat-tle is; Ye gates lift up your heads ye doors, Doors that do last for ay;

Continued.

T.
C.
Air.
B.

But who is he that is the King,
Be lift-ed up that so the King, Of glo-ry en-ter may: The King of glo-ry who is this;

But who is he that is the King,

1.
C.
Air.
B.

The Lord of hosts and none but he, The King of glo--ry is; The Lord of hosts and none but he, The King of glo--ry is.

Continued.

1.
C.
Air.
B.

Hal-le-lu--iah, Hal-le-lu--iah, Hal-le-lu--iah, Hal-le-lu--iah, Hal-le-lu--iah, A--men, A--men, A--men.

T. C. Air. B.

How lovely is thy dwelling place, O Lord of hosts to me; The tabernacles of thy grace, How pleasant Lord they be. How pleasant Lord they be,

S^t LAWRENCE. C. M.

R. A. Smith.

T. C. Air. B.

Ye Heav'n send forth your songs of praise, Earth raise your voice be low; Let hills and mountains join the hymn, And joy through nature flow.

T.
C.
Air.
B.

How bright these glorious spirits shine, Whence all their white array; How came they to the blissful realms, O! everlasting day: Lo! these are they from sufferings great, Who came to realms of light; And

Continued.

ARTAXERXES. C. M.

D^t Arne.

T.
C.
Air.
B.

in the blood of Christ have wash'd, Those robes which shine so bright.

T.
C.
Air.
B.

Hove the Lord because my voice, And prayers be did hear; I, while I live, will call on him, Who bow'd to me his ear.

PHILIP. C. M.

T.
C.
Air.
B.

I'm not a-sham'd to own my Lord, Or to de-fend his cause; And hon-our all his laws;
Main-tain the glo-ry of his cross, And &c.

Continued.

T.
C.
Air.
B.

Main-tain the glo-ry of his cross, And hon-our all his laws.

* PIETY. C. M.

Arranged by John Turnbull.

T.
C.
Air.
B.

O that, with yonder sa-cred throng, We at his feet may fall;
We at his feet may fall;

PIETY Continued.

19

F.
To join the ever-lasting song, And &c.

C.
We at his feet may fall; To join the ever-lasting song, To join the ever-lasting song, And crown him King of all.

Air.
To join the ever-lasting song, And &c.

B.
To join the ever-lasting song, And &c.

CALCOTT. C. M.

Dr Calcott.

T.
O spread thy cov'ring wings a-round, Till all our wand'rings cease; And at our Fa--thers lov'd a-bode, Our souls ar-rive in peace.

C.

Air.

B.

T.

C.

Air.

B.

Keep silence, all ye sons of men, And hear with reverence due; E-ter-nal wis-dom from a-bove, Thus lifts her voice to you.

This musical score is for the hymn 'Kilmarnock' in Common Meter (C. M.). It features four staves: Treble (T.), Alto (C.), Air (soprano), and Bass (B.). The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the Air part, with accompaniment in the other three parts. The lyrics are: 'Keep silence, all ye sons of men, And hear with reverence due; E-ter-nal wis-dom from a-bove, Thus lifts her voice to you.'

REFUGE. C. M.

N. Dougall.

T.

C.

Air.

B.

God is our re-fuge and our strength, In straits a present aid; Therefore although the earth re-move, We will not be a-fraid.

This musical score is for the hymn 'Refuge' in Common Meter (C. M.). It features four staves: Treble (T.), Alto (C.), Air (soprano), and Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the Air part, with accompaniment in the other three parts. The lyrics are: 'God is our re-fuge and our strength, In straits a present aid; Therefore although the earth re-move, We will not be a-fraid.'

SHEFFIELD. C. M.

W. Mather.

21

When all thy mercies, O my God, My rising soul surveys; Trans-ported with the view, I'm lost In wonder, love, and praise.

This musical score is for the hymn 'SHEFFIELD. C. M.' by W. Mather. It is written for four voices: Tenor (T.), Contralto (C.), Air (unlabeled), and Bass (B.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody for the Tenor and Bass parts is identical, while the Contralto and Air parts have different melodic lines. The lyrics are: 'When all thy mercies, O my God, My rising soul surveys; Trans-ported with the view, I'm lost In wonder, love, and praise.'

PETERBOROUGH. C. M.

Let Saints below in concert join, With those to glo-ry gone; For all the servants of our King, In Heav'n and earth are one.

This musical score is for the hymn 'PETERBOROUGH. C. M.' It is written for four voices: Tenor (T.), Contralto (C.), Air (unlabeled), and Bass (B.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody for the Tenor and Bass parts is identical, while the Contralto and Air parts have different melodic lines. The lyrics are: 'Let Saints below in concert join, With those to glo-ry gone; For all the servants of our King, In Heav'n and earth are one.'

First system of the musical score. It consists of four staves: Treble (T.), Alto (C.), Air (soprano), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Tis Fin-ish'd, 'Tis Fin-ish'd - was his latest voice, These sa-cred ac-cents o'er; He bow'd his head gave up the ghost, And suf-fer'd pain no

Continued.

Second system of the musical score, continuing from the first. It consists of four staves: Treble (T.), Alto (C.), Air (soprano), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: more, And suf-fer'd pain no more: 'Tis Finish'd, 'Tis Finish'd, the Mesiah dies, For sins but not his own; The great re-demption is com-pleat,

REDEMPTION Con^d

T.
C.
Air.
B.

And Sa-tan's pow'r o'er-thrown, And Sa-tan's pow'r o'er-thrown.

* COMFORT. C. M. M^{rs} P. Gibson. 23

T.
C.
Air.
B.

Take comfort Christians when your friends, In Je-sus

COMFORT Con^d

T.
C.
Air.
B.

Their bet-ter be-ing ne-ver ends,
fall a-sleep;
Why then de-ject-ed weep; Why then, Why then, Why then de-ject-ed weep.

Their bet-ter be-ing ne-ver ends,

First system of musical notation for 'GRATITUDE'. It consists of four staves: Treble (T.), Alto (C.), Air, and Bass (B.). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'Give thanks to God, for good is he: For mercy hath he ev-er. Thanks to the God of Gods give ye, For his grace fail-eth nev-er.'

Continued.

Second system of musical notation for 'GRATITUDE', continuing from the first. It consists of four staves: Treble (T.), Alto (C.), Air, and Bass (B.). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'Thanks give the Lord of Lords un-to: For mercy hath he ev-er. Who on-ly wonders great can do, For his grace fail-eth nev-er.'

HEIGHINGTON. C. M.

D! Heighington.

25

T.
C.
Air.
B.

When join'd to that har-monious throng, That fills the Choirs a--bove; Sal-va-tion then shall be our song, And ev'-ry note be love.

GAINSBOROUGH. C. M.

J. Smith.

T.
C.
Air.
B.

I will be glad and much re-joice, In thee, O thou most high; And make my song ex--tol thy name, A--bove the star-ry sky.

T.
C.
Air.
B.

All praise to thee in highest strains, In highest worlds be paid; Thy glory by our lips proclaim'd, And by our lives display'd.

ST. PAUL'S. C. M.

T.
C.
Air.
B.

Come let us all unite to praise, The friend of all mankind; Our thankful hearts in solemn lays, Be with our voices join'd.

BEDFORD. C. M.

D! W. Wheall.

27

T.
C.
Air.
B.

Come let us join the host a_bove, And high our voi_ces raise; Re_member our Cre_a_tor's love, And loud pro_claim his praise.

MONTROSE. C. M.

T.
C.
Air.
B.

Night on-to night his name re-peats, The day re_news the sound; Wide as the Heav'n on which he sits, To turn the season round.

T.
C.
Air.
B.

Now shall my inward joys a-rise, And burst in---to a song; For love di-vine in-spires my heart, And pleasures tune my tongue.

MARTYRDOM. C. M.

Harmonized by R. A. Smith.

T.
C.
Air.
B.

Be merci--ful to me, O God, Thy mer-cy un-to me; Do thou ex-tend, be-cause my soul, Doth put her trust in thee.

MARTYRDOM DOXOLOGY.

N. Dougall.

29

Thy sov'reign love e---ter---nal King, We ev-er shall a---dore; Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah for

This musical system consists of four staves. The top staff is for Tenor (T.) in G major (one sharp) and 3/2 time. The second staff is for Alto (C.) in the same key and time. The third staff is for Soprano (Air.) in the same key and time. The bottom staff is for Bass (B.) in the same key and time. The lyrics are written below the Soprano staff.

Continued.

e---ver---more: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah for e---ver---more.

This musical system continues the previous one with four staves (T., C., Air., B.) in the same key and time signature. The lyrics continue below the Soprano staff.

SUFFOLK. C. M.

All lands to God in joy--ful sound,

This musical system is for the 'Suffolk C. M.' section and consists of four staves (T., C., Air., B.) in D major (two sharps) and common time (C). The lyrics are written below the Soprano staff.

SUFFOLK CON^d

T.

C.

A-loud your voi--ces raise; In sweetest harmo-ny combine, To sing Je-ho--vah's praise; In sweetest harmony com-bine, To sing Je-hovah's praise.

Air.

B.

S^t MIRREN'S. C. M.

R. A. Smith.

T.

C.

The Lord of us hath mindful been, And he will bless us still; He will the house of Isr^{el} bless, Bless Aron's house he will,

Air.

B.

X
NEW LYDIA. C. M.

Booth 31

T.
C.
Air.
B.

Bless'd be the ever-lasting God, The Father of our Lord; Be his abounding mercy prais'd, His ma-jesty a--dor'd, His ma--jes--ty a--dor'd.

S^t. JAMES'S. C. M.

T.
G.
Air.
B.

O Lord un--to my pray'r give ear, My cry let come to thee; And in the day of my dis--tress, Hide not thy face from me.

PEMBROKE. C. M.

Clarke.

SCARBOROUGH. C. M.

Shrubsole.

ST. GEORGE'S. C. M.

33

T.
C.
Air.
B.

Awake my heart, arise my tongue, Prepare a tuneful voice; In thee, the life of all my joy, A-loud will I re-joice,-- A-loud will I re-joice.

NATIVITY. C. M.

T.
C.
Air.
B.

When shall we reach those blissful realms, Where peace for ever reigns; And learn of you celestial choir, Their own immortal strains.

WHITCHURCH. C. M.

Some Seraph lend your Heav'nly tongue, Or Harp of golden string; That I may raise a lofty song, To our exalted King.

Air.

T.

C.

B.

St ALBAN'S. C. M.

Come happy souls approach your King, With new melodious songs; Come render to his gracious name, *p* The tribute of your tongues.

Air.

T.

C.

B.

The tribute of your tongues, *f*

MOUNT PLEASANT. C. M.

35

T. *h* *p*
 C. *f*
 Air. *h*
 B. *p* *f*

And glorious make his praise, *f*

The sleeping Saints with joy shall wake, And lo! ho-san-nas raise; In him who lov'd them they'll rejoice, And glorious make his praise.

And glorious make his praise,

OLDHAM. C. M.

Leach.

T. *h*
 C.
 Air. *h*
 B.

With Saints above to join,

for a thousand tongues to sing, The praise of love di-vine; In songs an-to my heav'ly King, With Saints a-bove to join.

With Saints above to join,

BETHEL. C. M.

T.
C.
Air.
B.

When we ap--pear in yonder cloud, With all thy favor'd throng; Then we will sing more sweet, more loud, And thou shall be our song.

SMYRNA. C. M.

T.
C.
Air.
B.

O for an heart to praise my King, My voice I will employ; An heart to love thy sa--cred name, My ev--er--lasting joy.

NEW CAMBRIDGE. C. M.

D! Randall.

37

T.

C.

Air.

B.

I'll thee ex_tol O thou my King, I'll bless thy name al_ways; Thee will I bless each day and will, *p* Thy name for ev_er praise. *f*

X

DEVIZES. C. M.

T.

C.

Air.

B.

Praise ye his name, for it is good, Praise to our King to sing; For it is pleasant, and to praise,----- *p* It is a comely thing. *f*

It is a comely thing. *f*

It is a comely thing. *f*

Tucker.

STROUDWATER. C. M.

Great King on high, ac-cept the praise, Of these our humble songs; Till tunes of nobler sound we raise, With our im-mortal tongues.

The score consists of four staves. The first staff is for Tenor (T.) in G major, 3/2 time, with a fermata over the final note. The second staff is for Contralto (C.) in G major, 3/2 time, also with a fermata. The third staff is for Air in G major, 3/2 time, with a fermata. The fourth staff is for Bass (B.) in G major, 3/2 time, with a fermata. The music is written in a simple, hymn-like style with many whole and half notes.

HUDDERSFIELD. C. M.

Rev: M. Madan.

O for a shout of sa-cred joy, To thee the sov'reign King; Let ev'-ry land their tongues em-ploy, And Hymns of triumph sing.

The score consists of four staves. The first staff is for Tenor (T.) in G major, 3/2 time, with a fermata. The second staff is for Contralto (C.) in G major, 3/2 time, with a fermata. The third staff is for Air in G major, 3/2 time, with a fermata. The fourth staff is for Bass (B.) in G major, 3/2 time, with a fermata. The music is written in a simple, hymn-like style with many whole and half notes.

S^t GREGORY. C. M.D^t Wainwright.

39

T.
C.
Air.
B.

O give to me a thank-ful heart, From ev-ry mur-mur free; The blessings of thy grace im-part, And make me live to thee.

ARNOLD'S. C. M.

D^t Arnold.

T.
C.
Air.
B.

O who's the hap-py man that may, To thy blest court re-pair; No stran-ger like to vis-it them, But to in-ha-bit there.

GLASGOW. C. M.

T.
C.
Air.
B.

With my whole heart I'll raise my song, Thy wonders I'll pro-claim; Thon sov'reign judge of right and wrong, I'll praise thy glo-rious name.

ST STEPHEN'S. C. M.

T.
C.
Air.
B.

Rehearse his praise with awe pro-found, Let knowledge lead the song; Nor mock him with a so-lemn sound, Up-on a thoughtless tongue.

COLESHILL. C. M.

41

T.

C.

Now for thine own name's sake, O Lord, I humbly thee en-treat; To pardon mine i---bi---qui---ty, For it is ve---ry great.

Air.

B.

NORWICH. C. M.

T.

C.

Life, like a vain a-musement flies, A shadow or a dream; The rich and poor, the weak and wise, Glide soft--ly down the stream.

Air.

B.

BETHLEHEM. C. M.

T.
C.
Air.
B.

When shall we join yon heav'nly band, In sweet seraphic lays, When shall we reach their happy land, To sing sweet songs, To sing sweet songs, To sing sweet songs of praise.

S^t MARK'S. C. M.

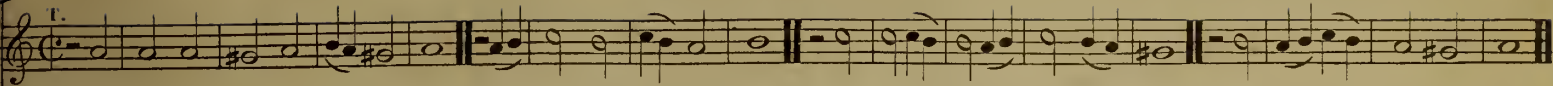
T.
C.
Air.
B.

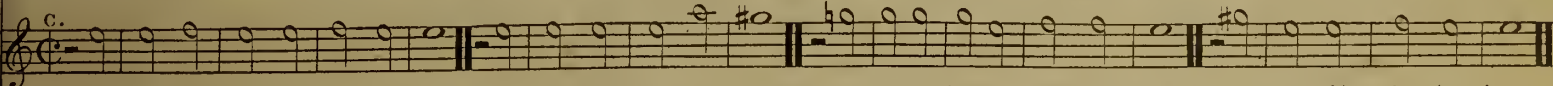
Hark from the Tombs a doleful sound, Mine ears attend the cry; Ye living men come view the ground, Where you must shortly lie.

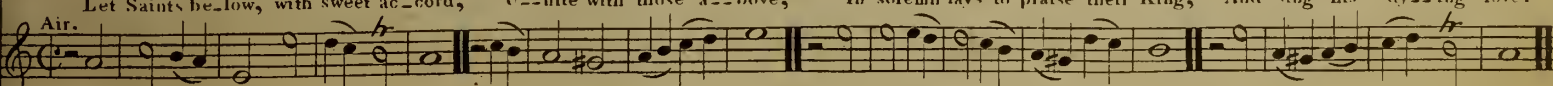
WALSAL. C. M.

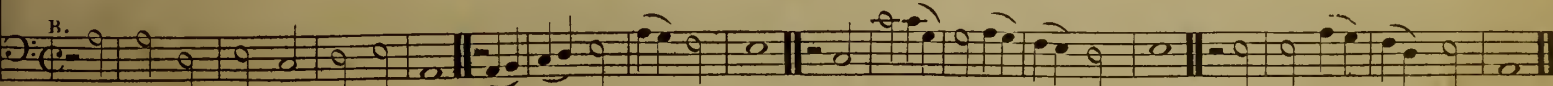
Parcell.

43

T. 

C. 

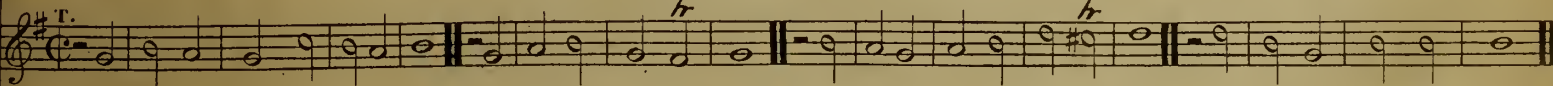
Air. 

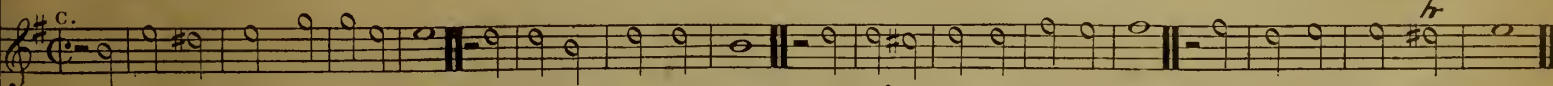
B. 

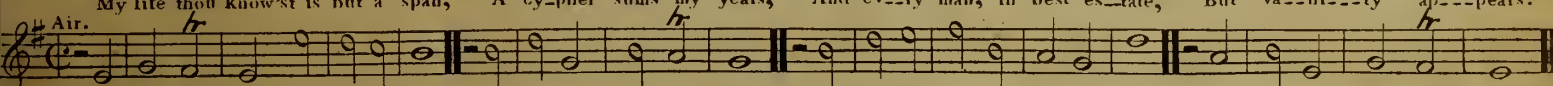
Let Saints be low, with sweet ac-cord, U-nite with those a-bove; In solemn lays to praise their King, And sing his dy-ing love.

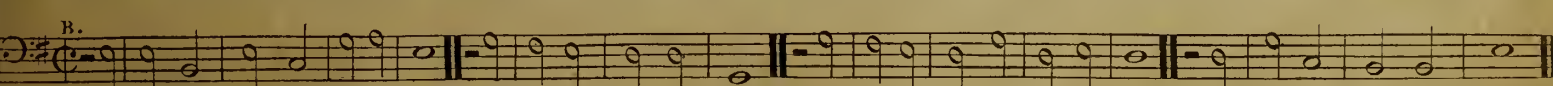
S^t MARY'S. C. M.

Rathiel.

T. 

C. 

Air. 

B. 

My life thou know'st is but a span, A cy-pher sums my years; And ev'ry man, in best es-tate, But va-ni-ty ap-pears.

ELGIN. C. M.

T.

C.

Air.

B.

How vain are all things here be-low, How false and yet how fair; Each pleasure has its poi-son too, And ev'ry sweet a snare.

Detailed description: This musical score is for the hymn 'ELGIN. C. M.' in common time. It consists of four staves. The top staff is for Tenor (T.), the second for Alto (C.), and the third and fourth are for Bass (B.). The lyrics are written below the staves. The music is in C major, indicated by the key signature (one sharp, F#). The tempo is marked 'Air.'.

BANGOR. C. M.

T.

C.

Air.

B.

As sparks in close suc-cession rise, So man, the child of woe; Is doom'd to endless cares and toils, Thro' all his life be---low.

Detailed description: This musical score is for the hymn 'BANGOR. C. M.' in common time. It consists of four staves. The top staff is for Tenor (T.), the second for Alto (C.), and the third and fourth are for Bass (B.). The lyrics are written below the staves. The music is in C major, indicated by the key signature (one sharp, F#). The tempo is marked 'Air.'.

DUNDEE. C. M.

Kirby.

45

T. *h*

C.

Air.

B.

Teach me the measure of my days, Thou maker of my frame; I would sur_vey life's narrow space, And learn how frail I am.

OLD LONDON. C. M.

T. *h*

C.

Air.

B.

How few and e_vil are our days, But threescore years and ten; In that short space our toil_some ways, Are full of grief and pain.

NEW HENLEY. C. M.

T. *hr*

C. *hr*

When we shall leave these dreary plains, And all our sorrows cease, And all our sorrows cease; Then

Air.

B. *hr*

Then shall we

Then shall we sing in joy-ful strains, Then

NEW HENLEY Con^d

T. *hr*

sing----- &c. Rep! F.

C. *hr*

shall we sing in joy-ful strains, In you sweet realms of peace.

Air.

B. *hr*

sing----- &c. Rep! F.

shall we sing &c.

SHREWSBURY. C. M.

T. *hr*

With songs the throne surround,

C. *hr*

Hark! how the Saints in lofty strains,

Air.

B. *hr*

With songs the throne surround,

SHREWSBURY Con^d

47

T. *p* Hark! how they charm the starry plains, *Mf* *f*

C. With songs the throne surround; Hark! how they charm the starry plains, With an im_mortal sound.

Air. *p* *Mf* *f*

B. Hark! how they charm the starry plains,

NAPLES. C. M.

N. Dongall.

T. And ev'ry voice be song, And ev'ry voice be song.

C. Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev'ry heart ex_ult with joy, And ev'ry voice be song.

Air. And ev'ry voice be song, And ev'ry voice be song.

B. And ev'ry voice be song, And ev'ry voice be song.

CROWLE. C. M.

T. *h*

C.

A-mong th' assemblies of thy Saints, A thank-ful voice I'll raise; There I will tell my sad complaints, And there I'll sing thy praise.

Air. *h*

B.

S^t NEOT'S. C. M.

T.

C.

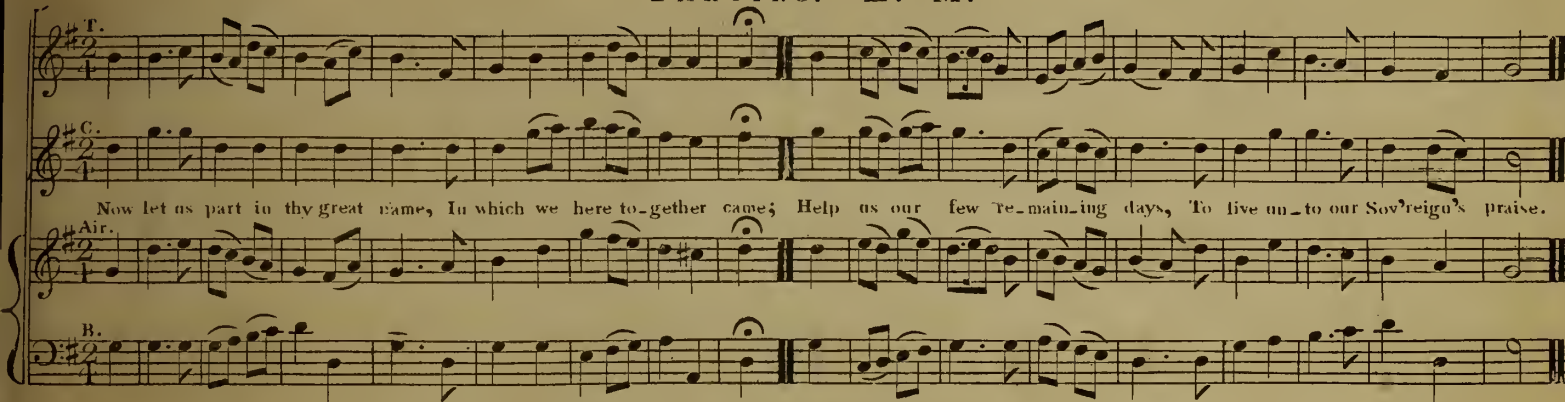
I'll hope in him, whose mighty hand, Can all my woes re-move; For I shall yet be-fore him stand, And sing re-stor-ing love.

Air. *h*

B.

PARTING. L. M.

49



 T.


 C.

 Air.

 B.

Now let us part in thy great name, In which we here to-gether came; Help us our few Te-main-ing days, To live un-to our Sov'reign's praise.

Continued.



 T.

 C.

 Air.

 B.

Sweet Hal-le-lujahs, Sweet Hal-le-lujahs, Sweet Halle-lujahs let us sing; Halle-lu-jah, Hal-le-lu-jah, Halle-lujah, Halle-lujah, A-men.

Sweet Halle-lujahs let us sing; Halle-lu-jah, Halle-lujah, Halle-lujah, A-men.

Sweet Hal-le-lujahs, Sweet Hal-le-lujahs, Sweet Halle-lujahs let us sing; Halle-lu-jah, Hal-le-lu-jah, Halle-lujah, Halle-lujah, A-men.

Sweet Halle-lujahs let us sing; Halle-lu-jah, Halle-lujah, Halle-lujah, A-men.

T. He calls and at his voice come

C. To praise the ever bounteous King, My soul wake all thy pow'rs; He calls and

Air. He calls and at his voice come forth, He

B. He calls and at his voice come forth, He

Continued.

T. forth, He calls and at his voice come forth, The smiling harvest hours. hours.

C. at his voice come forth, He calls and at his voice come forth, The smiling harvest hours, The smiling harvest hours. hours.

Air. calls and at his voice come forth, The smiling harvest hours. hours.

B. He calls and at his voice come forth, The smiling harvest hours, The smiling harvest hours. hours.

NEW JERUSALEM. C. M.

51

This system contains the first four staves of the musical score. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Soprano (Air.), and the fourth for Bass (B.). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "O Ci--ty of our King be--gin, The u--ni--ver--sal song, And let the scat--ter'd The u--ni--ver--sal song, The &c."

Continued.

This system contains the next four staves of the musical score, continuing from the first system. The staves are for Tenor (T.), Contralto (C.), Soprano (Air.), and Bass (B.). The lyrics are: "The cheer--ful notes pro--long. vil--la--ges, The cheerful notes pro--long, The cheerful notes pro--long, The cheer--ful notes pro--long. The cheerful notes pro--long, The cheerful notes pro--long, The cheer--ful notes pro--long. The cheerful notes pro--long, The cheerful notes pro--long, The cheer--ful notes pro--long."

First system of the musical score. It consists of four staves: Treble (T.), Alto (A.), Soprano (S.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "We walk at large and praise the hand, To which we free-dom owe, And drink those riv-ers with de-light, To which we free-dom owe, To &c."

Continued.

Second system of the musical score, continuing from the first. It consists of four staves: Treble (T.), Alto (A.), Soprano (S.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Which thro' this de-ssert flow, Which thro' this de-ssert flow, Which thro' this de-ssert flow, Which thro' this de-ssert flow. 1st 2nd"

Which thro' this de-ssert flow, Which thro' this de-ssert flow, Which thro' this de-ssert flow, Which thro' this de-ssert flow. 1st 2nd

MARTYRS. C. M.

53

T.

C.

Air.

B.

By Babel's streams we sat and wept, When Si-on we thought on; In midst there of we hang'd our harps, The Willow-Trees up-on.

SAXONY. C. M.

Handel.

T.

C.

Air.

B.

In songs of praises give, In songs of praises give.

Praise God the Lord, praise O my Soul, I'll praise God while I live; While I have be-ing to my God, In songs----- In songs of praises give.

In songs of praises give, In songs of praises give.

In songs----- In songs of praises give.

53

S^t. H E L E N A. C. M.

T. Let all the just to Heav'n----- with joy, Their cheer-ful voi-ces raise; For well the right-eous it be--

C. Let all the just to Heav'n----- with joy, Their cheer-ful voi-ces raise; For well the

Air. Let all the just to Heav'n----- with joy, Their cheer-ful voi-ces raise; For well the right-eous

B. Let all the just to Heav'n----- with joy, Their cheer-ful voi-ces raise; For well the right-eous it be--- comes, For

Continued.

T. ---comes, For well the &c. *p* To sing sweet songs of praise. *f*

C. right-eous it be-comes, To sing sweet songs of praise, To sing sweet songs of praise. *f*

Air. it----- be-comes, *p* To sing sweet songs of praise. *f*

B. well the righteous it be-comes, To sing sweet songs of praise, To sing sweet songs of praise. *f*

L Y D I A. C. M.

T. *p* *f*

C. *p* *f*

Air. Ye Heav'ns send forth your songs of praise, *p* *f*

B. *p* *f*

f *p* *f* *f*

And joy through na-- ture flow.

Earth raise your voice below, Earth raise your voice below; *p* *f* *f* *f*

And joy through na-- ture flow.

Air. *p* *f* *f* *f*

Let hills and mountains join the song, And joy through nature flow, And joy through na-- ture flow.

p *f* *f* *f*

YORK OR STILT. C. M.

Ascribed to John Milton.

T. *C.* *Air.* *B.*

O God our help in ages past, Our hope for years to come; Our shelter from the stormy blast, And our E--ter--nal home.

T.
C.
Air.
B.

Our King on high shall be our theme, While in this world we stay; We'll sing un--to his bless-ed name, When all things else de--cay;

Continued.

T.
C.
Air.
B.

We'll sing un--to his blessed name, When all things else de--cay.

NEHEMIAH. C. M.

T.
C.
Air.
B.

O let me join yon hap-py throng, Who praise their glorious King; Who

T. *p* *Mf*
Which they so sweetly sing, Which they so sweetly sing.

C. *Mf*
praise their glorious King; O let me mount and swell the song, Which they so sweetly sing.

Air. *p* *h*
Which they so sweetly sing, Which they so sweetly sing, Which they so sweetly sing.

B. *Mf*

S^t CYPRIAN. C. M.

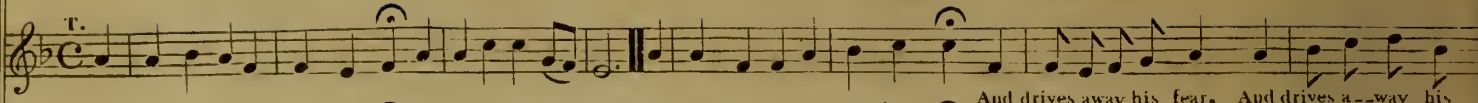
T. *p* *h*
And nobler songs a--bove, *f*

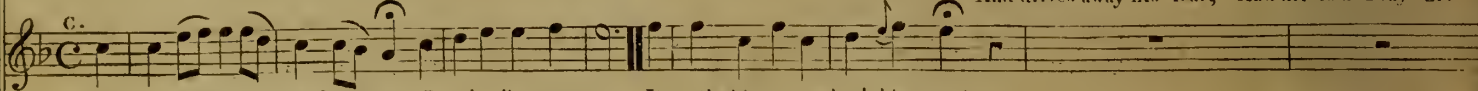
C. *f*
To thee let ev^{ry} tongue be praise, And ev^{ry} heart be love; Below sweet Halle-lu-iahs raise, And no- bler songs a_bove.

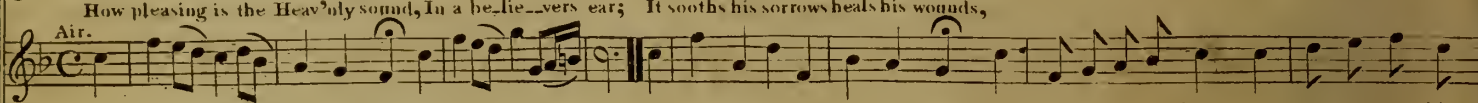
Air. *h*
And nobler songs a_bove.


B. *p* *f*
And nobler songs a_bove,

FRASER OR CORNWALL. C. M.

T.  And drives away his fear, And drives a-way his

C.  How pleasing is the Heav'nly sound, In a be-lie-vers ear; It soothes his sorrows heals his wounds,

Air.  And drives away his fear, And drives a-way his

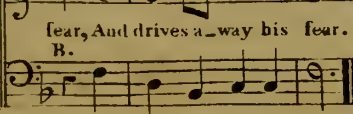
B. 

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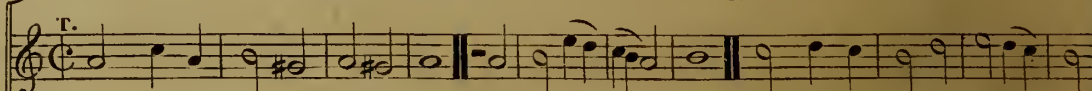
T.  fear, And drives a-way his fear.

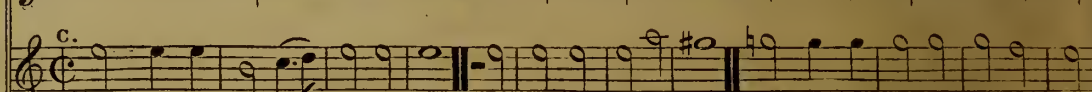
C.  And drives a-way his fear.

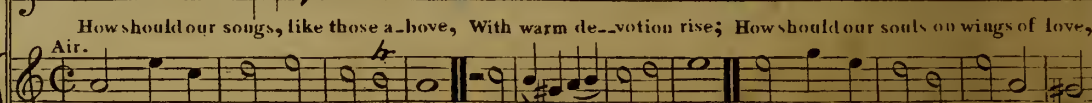
Air.  fear, And drives a-way his fear.

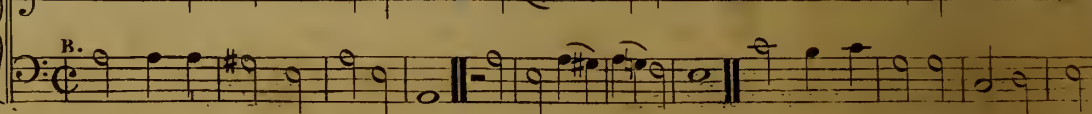
B. 

NEW WINDSOR. C. M.

T.  How should our songs, like those a-bove, With warm de-votion rise; How should our souls on wings of love,

C.  How should our songs, like those a-bove, With warm de-votion rise; How should our souls on wings of love,

Air.  How should our songs, like those a-bove, With warm de-votion rise; How should our souls on wings of love,

B. 

NEW WINDSOR CON^d

DOXOLOGY.

59

T.
Mount upward to the skies,----- Mount up-ward to the skies.

C.
Mount up-ward to the skies, Mount up-ward to the skies.

Air.
Mount upward to the skies,----- Mount up-ward to the skies.

B.
Mount up-ward to the skies, Mount up-ward to the skies.

T.
To Father, Son, and Ho-ly Ghost, The God whom we a-dore;

C.
To Father, Son, and Ho-ly Ghost, The God whom we a-dore;

Air.
To Father, Son, and Ho-ly Ghost, The God whom we a-dore;

B.
To Father, Son, and Ho-ly Ghost, The God whom we a-dore;

DOXOLOGY CON^d

T.
Be glo-ry ev-er-more, Be glo-ry as it was is now; Be glo-ry as it was is now, And shall be ev-er-more.

C.
Be glo-ry ev-er-more, Be glo-ry as it was is now; Be glo-ry as it was is now, And shall be ev-er-more.

Air.
Be glo-ry ev-er-more, Be glo-ry as it was is now, And shall be ev-er-more.

B.
Be glo-ry as it was is now, And shall be ev-er-more, Be glo-ry as it was is now; Be glo-ry as it was is now, And shall be ev-er-more.

T.
C.
Air.
B.

With rev'rence let the Saints ap-pear, And bow be-fore their King; His high commands with rev'rence hear, And to him praises sing.

S^t DAVID'S. C. M.

Ravenscroft.

T.
C.
Air.
B.

To Him, in whom they move and live, Let ev'ry creature sing; All glo-ry to their Ma-ker give, And homage to their King

CAROLINE. C. M.

61

T. *p* Should keep in tune so long, *f*

C. *f*

Air. Our life contains a thousand springs, And dies if one be gone; Strange! that a harp of thousand strings, *p* Should keep in tune so long. *f*

B. *f*

SUPPLICATION. C. M.

N. Dougall.

T. Our sins be fore thee we con fess, O may they be for giv'n; As we to others mercy show, We mercy beg from Heav'n.

C. *f*

Air. We mer cy beg from Heav'n,

B. *f*

Let ev'ry heart ex--

Hark! the glad sound the Sav'our comes, The Sav'our promis'd long, The Sav'our promis'd long; Let ev'ry heart ex-ult with

Air. Let ev'ry heart ex-ult with joy,-----

B. Let ev'ry heart ex-ult with joy, Let ev'ry heart ex-ult----- with

Continued.

T. ult with joy, And ev'ry voice he song.

C. joy, And ev'ry voice he song. Let ev'ry &c. And ev'ry voice he song.

And ev'ry voice he song.

B. joy, And ev'ry voice he song.

WALMER. C. M.

T. He moves in a mys-terious way, His wonders to per-form;

C. He moves in a mys-terious way, His wonders to per-form;

Air. He moves in a mys-terious way, His wonders to per-form;

B. He moves in a mys-terious way, His wonders to per-form;

T. *He plants his footsteps in the sea,* *And rides up on the storm, And rides up on the storm.*

C. *And rides upon the storm, And rides up on the storm, And rides up on the storm.*

Air. *He plants his foot-steps in the sea,*

B. *He plants his footsteps in the sea, And rides upon the storm, And rides up on the storm, And rides up on the storm.*

IRISH. C. M.

J. Smith.

T. *The glorious armies of the sky, To thee, O mighty King; Tri-umphant An-thems con-se-crate, And Hal-le-lu-jahs sing.*

C. *The glorious armies of the sky, To thee, O mighty King; Tri-umphant An-thems con-se-crate, And Hal-le-lu-jahs sing.*

Air. *The glorious armies of the sky, To thee, O mighty King; Tri-umphant An-thems con-se-crate, And Hal-le-lu-jahs sing.*

B. *The glorious armies of the sky, To thee, O mighty King; Tri-umphant An-thems con-se-crate, And Hal-le-lu-jahs sing.*

EGYPT. S. M.

T. *h*

C.

Air. *h*

B.

And am I born to die, To lay this body down; And must my trembling spirit fly, In--to a world unknown.

WOODSIDE. S. M.

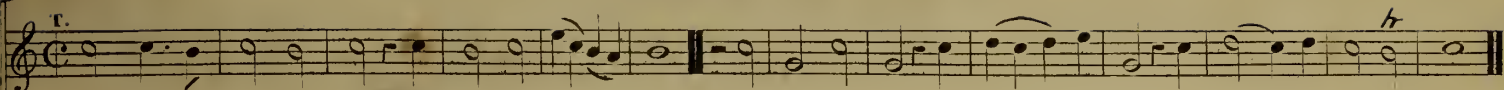
T.

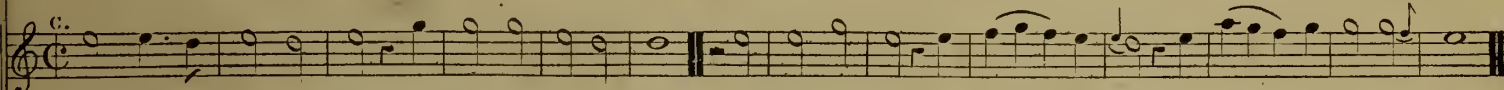
C.

Air. *h*

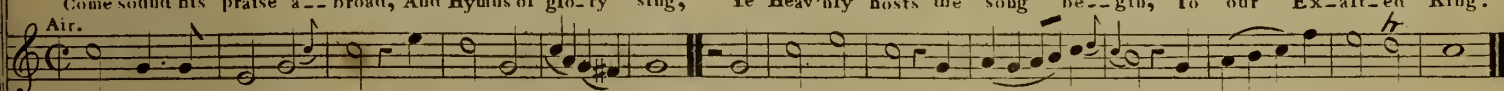
B.

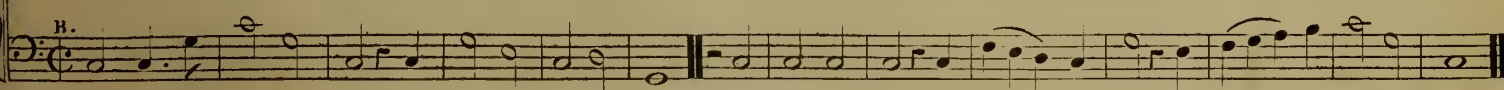
We lift our voices high, And worship with our tongues; We claim some kindred with the skies, And join the heav'nly songs,----- And join the heav'nly songs.

T. 

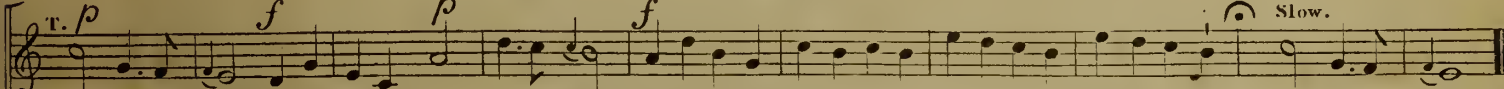
C. 

Come sound his praise a-- broad, And Hymns of glo-ry sing; Ye Heav'nly hosts the song be--gin, To our Ex-alt-ed King.

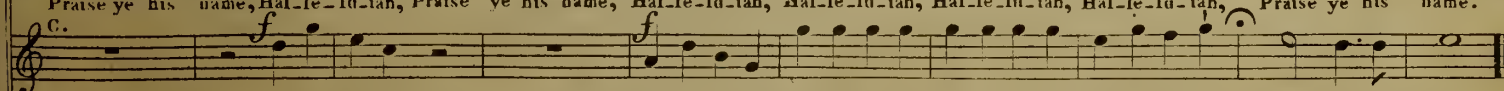
Air. 

B. 

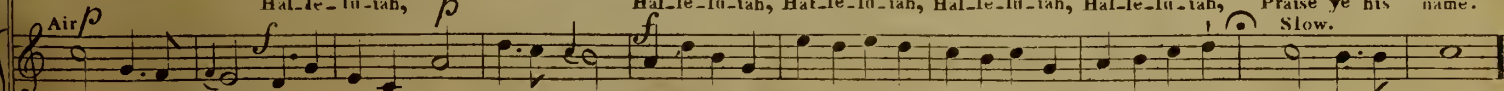
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T. *p* *f* *p* *f*  Slow.

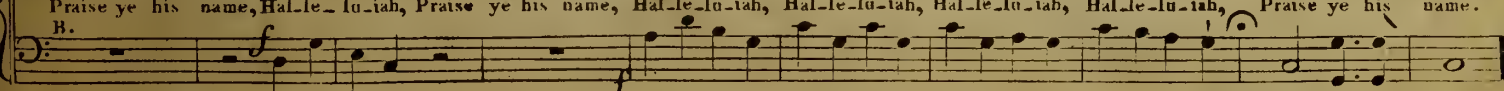
Praise ye his name, Hal-le-lu-iah, Praise ye his name, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise ye his name.

C. *f* 

Hal-le-lu-iah, *p* Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise ye his name.

Air *p* *f*  Slow.

Praise ye his name, Hal-le-lu-iah, Praise ye his name, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise ye his name.

B. *f* 

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise ye his name.

T.
C.
Air.
B.

And spangled Heav'ns a shining frame, Their great o--ri--gi--nal pro-claim:
The spacious firma-ment on high, With all the blue e--thereal sky;
And spangled Heav'ns a shining frame, Their great o--ri--gi--nal pro-claim:

CREATION Con^d


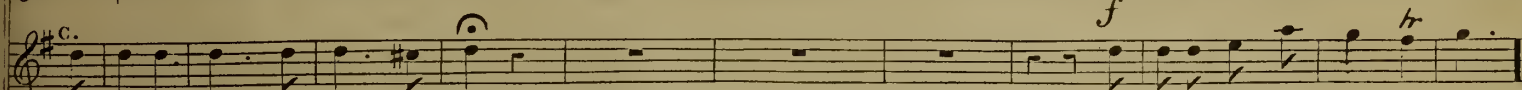
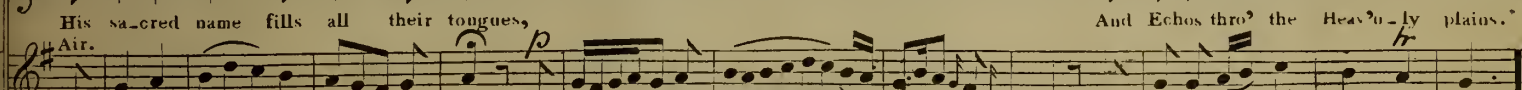
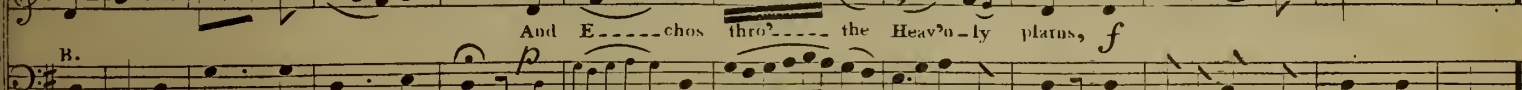
T.
C.
Air.
B.

And spangled Heav'ns a shining frame, Their great o--ri--gi--nal pro-claim.

TRIUMPHANT. L. M.

T.
C.
Air.
B.

Amongst a thousand Harps and Songs, Our glorious King ex-alted reigns;

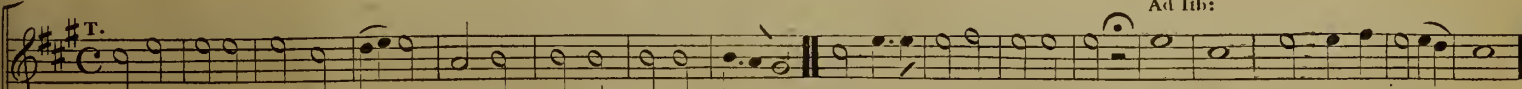
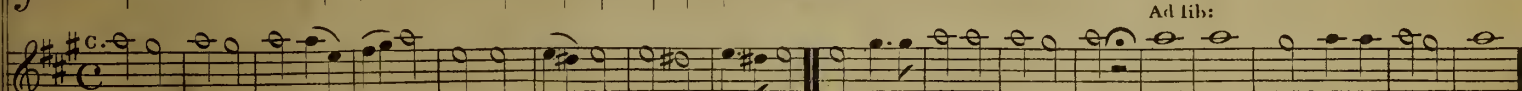
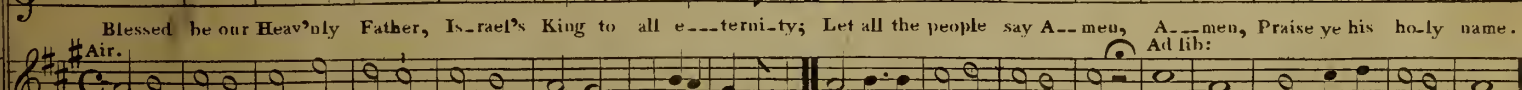

T.    

His sa-cred name fills all their tongues, And Echos thro' the Heav'n-ly plains. *f* *h*

Air. *p* And E-----chos thro' the Heav'n-ly plains, *f*

B. *p* And E-----chos &c.

DOXOLOGY.

T.    

Blessed be our Heav'nly Father, Is-rael's King to all e-----terni-ty; Let all the people say A--men, A--men, Praise ye his ho-ly name. *Ad lib:*

Air. *Ad lib:*

B. *Ad lib:*

T. Thee will I mag-ni-fy &c.

C. O Lord thou art my God and King, Thee will I magni-fy and praise; I will thee bless and gladly sing, Un-to thy ho-ly name always.

Air. Thee will I mag-ni-fy &c.

B. Thee will I magni-fy &c.

Continued.

T. I will thee bless, and gladly &c.

C. I will thee bless, and gladly sing, Un-to thy ho-ly name always.

Air. I will thee bless, and gladly &c.

B. I will thee bless, and gladly &c.

NEW PORTUGAL. L. M.

T. Give to our King im-mortal praise, For love and

C. Give to our King im-mortal praise, For love and

Air. Give to our King im-mortal praise, For love and

B. Give to our King im-mortal praise, For love and

NEW PORTUGAL CON^d

69

T. *h* *p* *f* *h*

C. *h*

Air. *h* *p* *f* *h*

B. *h*

truth are all his ways; to him be--long, Re-peat his mer-cies, *f*

Wonders of grace to him be--long, Re-peat his mer-cies, Re-peat his mer-cies, *f*

Re-peat his mercies in your song.

BIRMINGHAM. L. M.

T. *h*

C. *h*

Air. *h* *h*

B. *h*

When shall I mount and soar a-way, To the bright realms of endless day; And sing with rapture and sur-prise, Thy loving kind-ness in the skies.

T.

C.

Air.

B.

Adoring praise 'tis Heav'n's employ, Bright Seraphs wish no higher joy; Amidst the ever blissful throng, All, all is love and sa-cred song.

HANDEL'S 100. L. M.

T.

C.

Air.

B.

When shall the hap-py time ap-pear, That we shall leave our mansions here; And mount with ra-pid wing on high, To join the songs a-bove the sky.

VIENNA. L. M.

Plevel.

71

T.
C.
Air.
B.

Now to the Lord that makes us know, The wonders of his dying love; Be humble honours paid be-low, And strains of no-ble praise a--bove.

PORTUGAL. L. M.

T.
C.
Air.
B.

O thou in whom the Gentiles trust, Thou on-ly ho-ly on-ly just; Oh tune our souls to praise thy name, Thou who art ev-er more the same.

T.
C.
Air.
B.

God in his glo-ry shall appear, When Si-on he builds and repairs; He shall regard and lend his ear, Un-to the needy & humble pray'rs; He

Continued.

T.
C.
Air.
B.

shall re-gard and lend his ear, Un-to the needy & humble pray'rs.

D A R N L E Y . L . M . Z. Wyvill.

T.
C.
Air.
B.

O happy they who reach the place, Where Christ doth shew his

DARNLEY Con^d

73

love__ly face; Where all his beauties they be__hold, And praise his name with harps of gold, And praise his name with harps of gold.

Air.

B.

This musical score is for the hymn 'DARNLEY Con^d'. It features four staves: Treble (T.), Alto (C.), Air, and Bass (B.). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'love__ly face; Where all his beauties they be__hold, And praise his name with harps of gold, And praise his name with harps of gold.' The 'Air.' section is marked with a repeat sign.

JACKSON'S. C. M.

To him that lov'd the souls of men, And wash'd us in his blood; To roy__al honours rais'd our head, And made us priests to God.

Air.

B.

This musical score is for the hymn 'JACKSON'S. C. M.'. It features four staves: Treble (T.), Alto (C.), Air, and Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'To him that lov'd the souls of men, And wash'd us in his blood; To roy__al honours rais'd our head, And made us priests to God.' The 'Air.' section is marked with a repeat sign.

TRANQUILLITY. L. M.

Marsou.

T.
C.
Air.
B.

Where high the Heav'nly temple stands, The house of God not made with hands; A great high Priest our na--ture wears, The guardian of man-

TRANQUILLITY Con^d

T.
C.
Air.
B.

---kind ap--pears, The guardian of man---kind ap---pears.

DERBY. L. M.

T.
C.
Air.
B.

Come sing the wonders of that love, Which Angels play on ev'ry chord;

T. *mp* *f*

C. *mp* *f*

Air.

B. *mp* *f*

Let all be--low and all a---bove,
With Hal-le-lu-jahs praise their King, With Hal-le-lu-jahs praise their King.

With Hal-le-lu-jahs praise their King,

CANAAN. L. M.

Russian Air.

T.

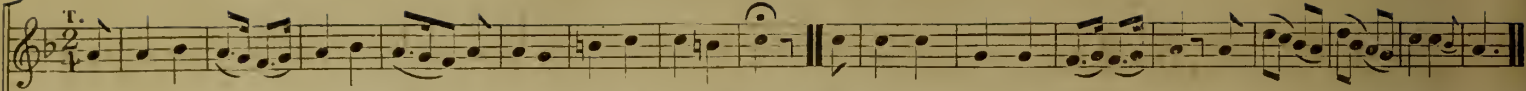
C.

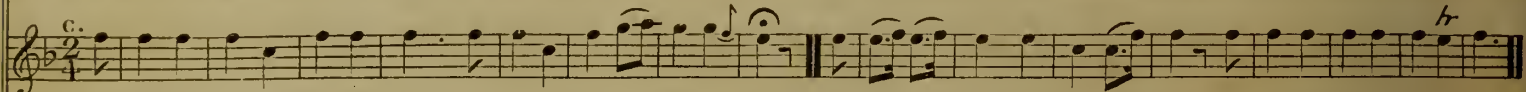
Air.

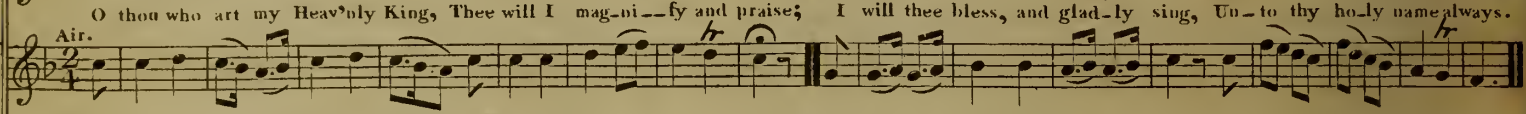
B.

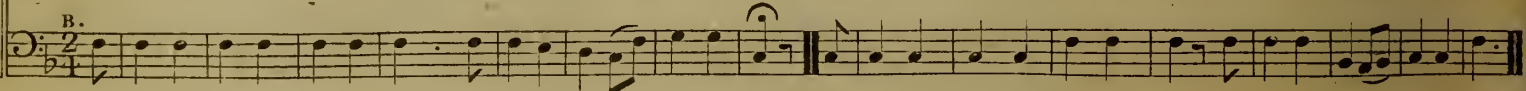
The Lord is just in his ways all, And holy in his works each one, He's near to all who on him call, Who call in truth, Who call in truth on him a--lone.

SICILY. L. M.

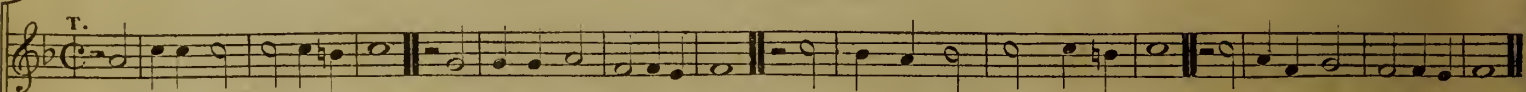
T. 

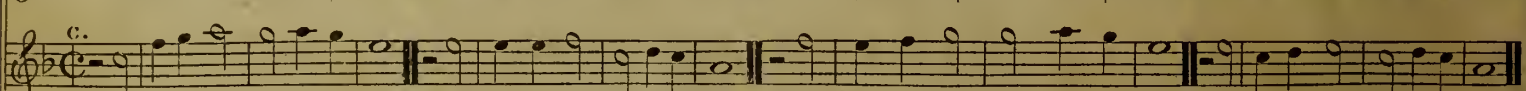
G. 

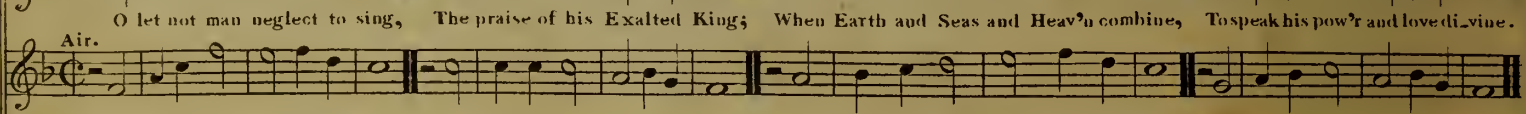
Air. O thou who art my Heav'nly King, Thee will I mag-ni--fy and praise; I will thee bless, and glad-ly sing, Un-to thy ho-ly name al-ways. 

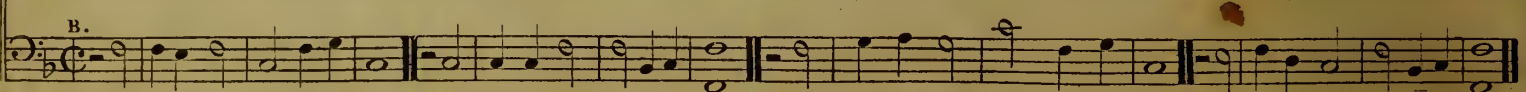
B. 

WELLS. L. M.

T. 

G. 

Air. O let not man neglect to sing, The praise of his Exalted King; When Earth and Seas and Heav'n combine, To speak his pow'r and love di-vine. 

B. 

BRENTWOOD. L. M.

77

O how transporting! how di_vine, When sweetest sounds in concord join; And hearts and harps u_nite to sing, The praises of th'in_carnate King.

GREEN'S 145. L. M.

G. Green.

We'll sing a_long the Heav'nly road, That leads us to thy bless'd a_bode; Till with the vast unnumber'd throng, We join in Heav'n's triumphant song.

T.
C.
Air.
B.

To thy Al-mighty love, What honours shall we raise; Not all the raptur'd songs a--bove, Not all the raptur'd songs a--bove;
What honours shall we raise, What &c.

Continued.

T.
C.
Air.
B.

Can ren-der e--qual praise, Can &c.
Can ren-der e--qual praise.
Can ren-der e--qual praise, Can &c.

DOXOLOGY.

N. Dougall.

T.
C.
Air.
B.

Sing Hal-le-lui-ah, Hal-le-lui-ah, Sing Hal-le-lu-iah to the Lord;
Halle-lui-ah, Halle-lui-ah, Sing Hal-le-lu-iah to the Lord;
Sing Hal-le-lui-ah, Hal-le-lui-ah, Sing Hal-le-lu-iah to the Lord;
Halle-lui-ah, Halle-lui-ah, Sing Hal-le-lu-iah to the Lord;

DOXOLOGY Con^d

CORNHILL. S. M.

79

T.
C. Sing Hal-le-luiah, Hal-le-luiah, Sing Hal-le-luiah to his name.

Sing Hal-le-luiah, Hal-le-luiah, Sing Hal-le-luiah to his name.

Air.
Sing Hal-le-luiah, Hal-le-luiah, Sing Hal-le-luiah to his name.

B.
Hal-le-luiah, Hal-le-luiah, Sing Hal-le-luiah to his name.

T.
Hark! how th'a-doring hosts, Employ their harps and sing, Em-ploy--- their

C.
Hark! how th'a-doring hosts, Employ----- their harps and sing, Employ their

Air.
Hark! how th'a-doring hosts, Employ----- their harps and sing, Employ their

B.
Hark! how th'a-doring hosts, Employ----- their harps and sing, Employ their

CORNHILL Con^d

T.
harps and sing: Hark! how the notes of love--- di-vine, Sound sweet----- from ev'ry string.

C.
Hark! how the notes of love di--vine, of love di-vine, Sound sweet from ev'ry string:

Air.
harps and sing: Hark! how the notes of love di--vine, Hark! how the notes of love--- di-vine, Sound sweet----- from ev'ry string.

B.
Hark! how the notes of love di--vine, Hark! &c. Sound sweet from ev'ry string:

WATCHMAN. S. M.

T.

C.

Air.

B.

To thy Al-mighty love, What ho-nours shall we raise; Not all the raptur'd songs a-bove, Can ren-der e-qual praise.

WESTMINSTER. S. M.

D^r Boyce.

T.

C.

Air.

B.

To thee I lift my soul, O Lord I trust in thee; My God, let me not be a-sham'd, Nor foes tri-umph o'er me.

WIRKSWORTH. S. M.

81

T. *h* *h* *h* *h*

C.

Air.

B.

Our days are as the grass, Or like the morning flow'r; If one sharp blast sweeps o'er the field, It with-ers in an hour.

HORNCastle. S. M.

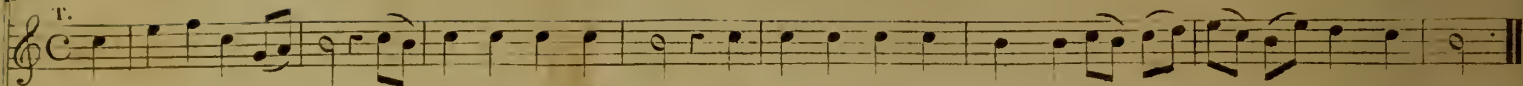
T. *h*


C.

Air.

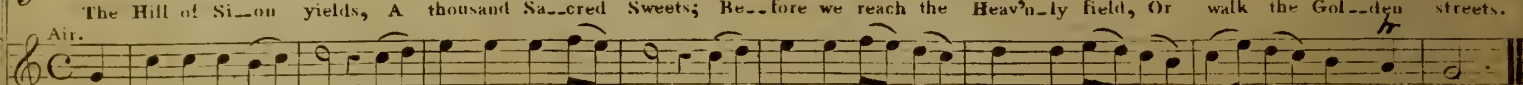
B.


Let hearts and tongues unite, And loud thanksgivings raise; 'Tis du-ty mingled with de-light, To sing----- sweet songs of praise.

T. 

C. 

The Hill of Si-on yields, A thousand Sa-cred Sweets; Be-fore we reach the Heav'n-ly field, Or walk the Gol-den streets.

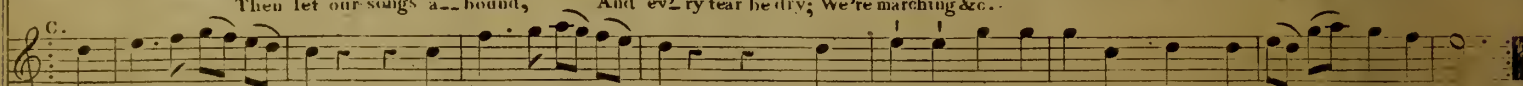
Air. 

B. 

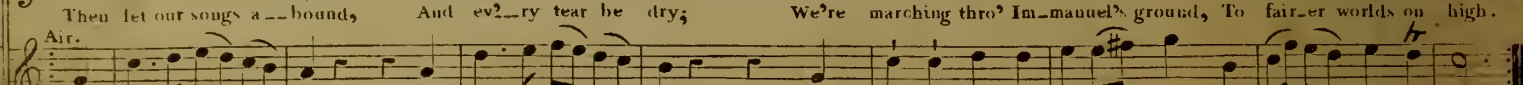
Continued.

T. 

Then let our songs a-bound, And ev'ry tear be dry; We're marching &c.

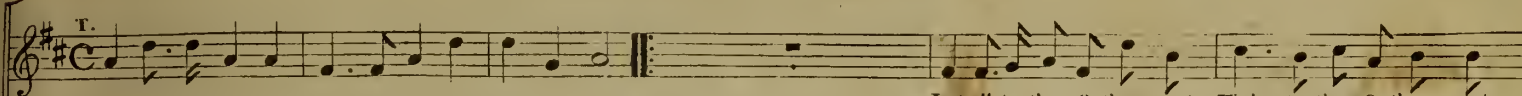
C. 

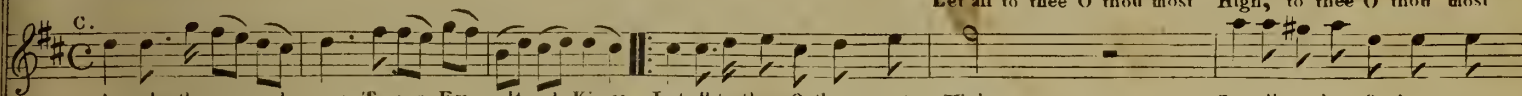
Then let our songs a-bound, And ev'ry tear be dry; We're marching thro' Im-manuel's ground, To fair-er worlds on high.

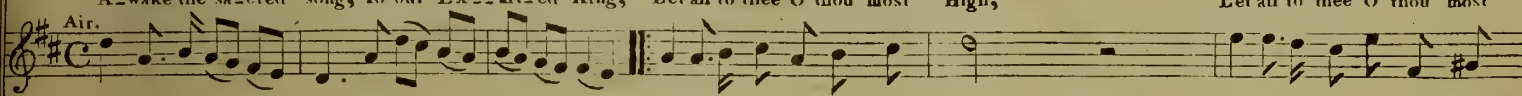
Air. 


B. 

Then let our songs a-bound, And ev'ry tear be dry; We're marching &c.

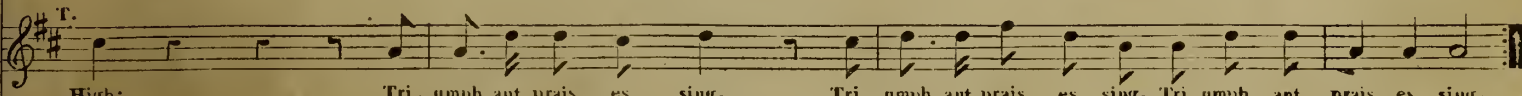
T.  Let all to thee O thou most High, to thee O thou most

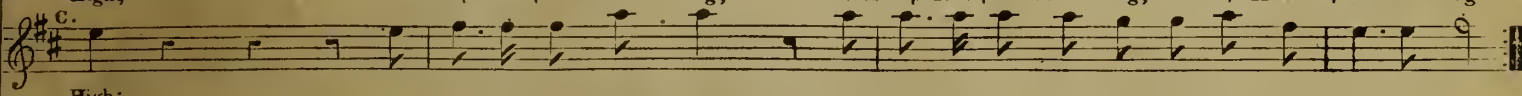
C.  A_wake the sa_cred song, To our Ex__alt-ed King; Let all to thee O thou most High, Let all to thee O thou most

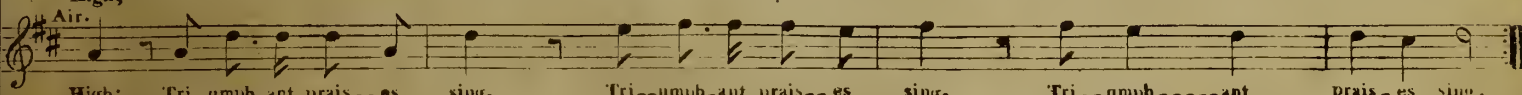
Air. 

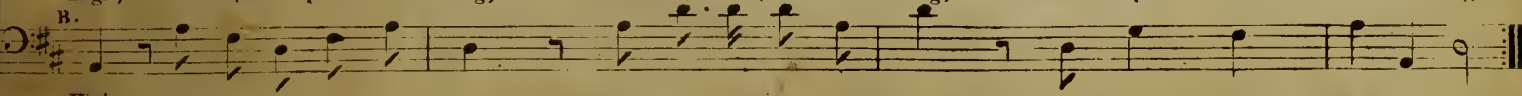
B.  Let all to thee O thou most High, to thee O thou most

Continued.

T.  High; Tri_ump_hant prais__es sing, Tri_ump_hant prais__es sing, Tri_ump_hant prais__es sing.

C. 

Air.  High; Tri_ump_hant prais__es sing, Tri_ump_hant prais__es sing, Tri_ump_hant prais__es sing.

B.  High;

ROTHSAY. S. M.

Ten.

 2^d T.

 Air.

 B.

Thou art our heav'nly King, Thy name is all di-vine; Thy glories round the earth are spread, And o'er the heav'n they shine: Thy glories &c. And o'er the &c.

WORCESTER. S. M. D.

T.

 C.

 Air.

 B.

While mortals gladly sing with you, *Mp* *Mf*

 Ye glorious hosts a-bove, Your sweetest Anthems raise; *p* *h* *Mp* *h*

 In joyful songs of praise, *Mf*

 While mortals &c. In joyful &c. *h*

T. *Mf* How charming thus to sing, *p* How sweet the Heav'nly theme, *Mf* We will re-peat it

C. *Mp* How charming thus to sing, *p* How sweet, How sweet the Heav'nly theme, *Mf* We will re-peat it

Air. *Mp* How charming thus to sing, *p* How sweet the Heav'nly theme, *Mf* We will re-peat it

B. *Mf* How charming thus to sing, *p* How sweet the Heav'nly theme, *Mf* We will re-peat it

Mf How charming thus to sing, How sweet the Heav'nly theme, We will re-peat it. Migh--ty King, We'll praise thy glo--rious

Continued.

T. We will re-peat it Migh--ty King, We'll praise thy glorious name, *f* Ad^o ad lib:

C. Migh--ty King, We'll praise thy glo--rious name, We'll praise thy glorious name; We will re-peat it Mighty King, We'll praise thy glorious name.

Air. praise thy glo--rious name, We will re-peat it Migh--ty King, We'll praise thy glorious name; *f* Ad^o ad lib:

B. name, We will re-peat it Migh--ty King,-----

T. Be-hold the morning sun, Be-gins his glorious way; His beams thro' all the na-tions

C. Be-hold the morning sun, Begins his glorious way; His beams thro' all the na-tions run thro'

Air. Be-hold the morning sun, Be-hold the morning sun, Be-gins his glorious way; His

B. Be-hold the morning sun, Be-hold the morning sun, Begins his glorious way; His beams thro'

Continued.

T. run thro' all the nations run, And life and light convey, And life &c.

C. all the nations run, And life and light convey, And life &c.

Air. beams thro' all the nations run, And life and light convey, And life &c.

B. all the nations run, And life and light convey, And life &c.

SHILOH. P. M. 8^s & 7^s

T. Who hath our re-port be-lieved, Shiloh come is not re-ceived;

C. Who hath our re-port be-lieved, Shiloh come is not re-ceived;

Air. Who hath our re-port be-lieved, Shiloh come is not re-ceived;

B. Who hath our re-port be-lieved, Shiloh come is not re-ceived;

SHILOH Con^d

87

T. C. Air. B.

Not re--ceiv--ed by his own, Promis'd branch from root of Jesse; David's offspring sent to bless you, Comes too low---ly to be known.

ASHBURN. P. M. 7^s

T. C. Air. B.

Nowon thee our souls depend, In com-passion now descend; Fill our hearts with thy rich grace, Tune our lips, to sing thy praise.

Let all to him their

Sing of our Sov'reign's love, Sing of his mighty pow'r; See how he pleads a-bove, For those whose sins he bore: Let all to him their voices raise,

Air.

B.

Let all to him their

Continued.

voices raise, their voices raise, &c. *f*

Let all to him their voices raise, And sing, And sing a loud his glorious praise.

Air.

B.

voices raise, their voices raise, &c.

PARADISE. P. M. 6^s & 9.

Halle-luiah we sing, To our glorified King, In the praise of his

T.

C.

Air.

B.

PARADISE Con^d

89

S. *1.*
 C.
 wonderful love; To the Lamb that was slain, Halle-lu-iah a-gain, *p* Till with Angels we praise him a-bove. *Mf*
 Air. *tr*
 B.
 Till with Angels we praise him a-bove, ----- Till with Angels we praise him a-bove. *Mf*
p

LITTLETON. P. M. 8^s & 7^s

T.
 C.
 O that I could now adore thee, Like the Heavenly hosts a-bove; Who for ever bow before thee, And un-ceas-ing sing thy love.
 Air.
 B.

QUEENBOROUGH. P. M. 8 & 7. D.

1.
C.
Heav'nly Father we would praise thee, Like the glorious hosts a-bove; Songs of tri-umph would we raise thee, Till we meet in per-fect love.
Air.
B.

Continued.

T.
Till we join with Saints before thee, Till with them we take our place; *Mf*
C.
Till like them :|| :|| we can a-dore thee, We will sing thy glorious praise. *f*
Air.
B.
Till we join with Saints before thee, Till with them we take our place; *Mf* *f*

DUNKIRK. P. M. 7^s & 6^s D.

91

T. *tr*
 C.
 Air. *tr*
 B.

The time when I shall enter, Up--on a world unknown; My helpless soul I'll venture, Up--on his name a--lone: Then with the Saints in Glo-ry, The

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is for Tenor (T.) in treble clef with a key signature of one sharp (F#). It contains a melody with several trills marked 'tr'. The second staff is for Cello (C.) in treble clef. The third staff is for Alto (Air.) in treble clef, also with a key signature of one sharp. The fourth staff is for Bass (B.) in bass clef. The lyrics are written below the staves, aligned with the vocal parts.

Continued.

T. *p* *tr*
 C. *f*
 Air. *p* *tr*
 B. *f*

And chaunt my blissful sto-ry, *f*

grateful song I'll raise, *p* And chaunt my blissful sto-ry, In high se--raphic lays.

And chaunt my blissful sto-ry, And chaunt my blissful sto-ry, *f*

Detailed description: This is the second system of the musical score, labeled 'Continued.'. It follows the same four-staff format as the first system. The lyrics continue across the staves. The vocal parts (T., Air., and B.) have dynamic markings of 'p' (piano) and 'f' (forte). The Cello part has a 'f' marking. Trills are again indicated with 'tr' above notes in the vocal staves.

T.
 C.
 Air.
 B.

O that I could now a-dore thee, Like the Heavⁿ-ly hosts a--bove; Who for ev-er bow be-fore thee, And un-ces-sing sing thy love.

Continued.

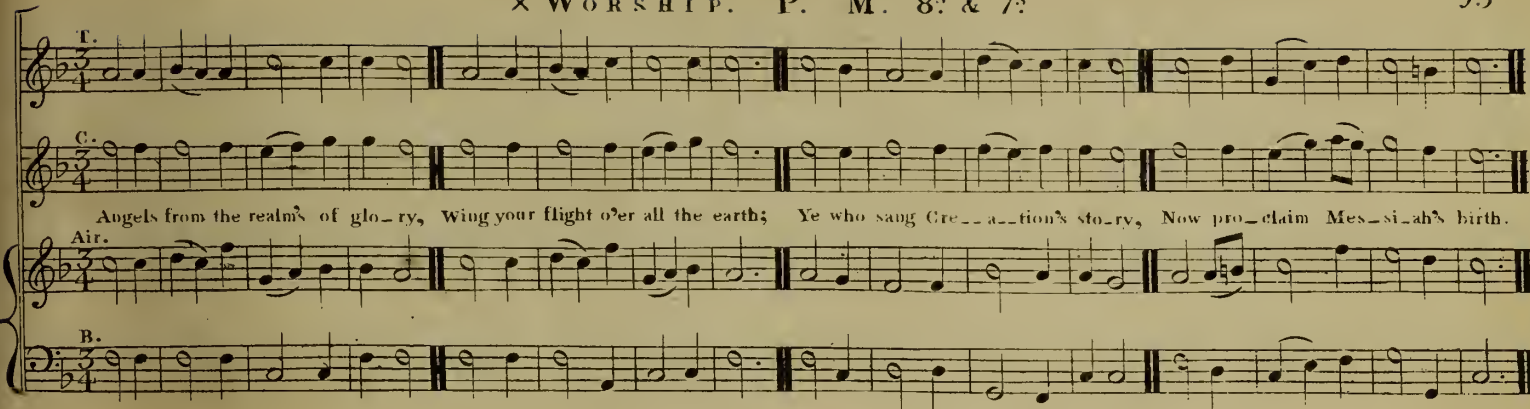
T.
 C.
 Air.
 B.

Hal--le--lu--iah, Hal--le--lu--iah, Hal--le--lu--iah, Praise ye the Lord. A--men.

1st time. Ad lib: 2nd time.

f *p* *f* *f* *Ad lib:*

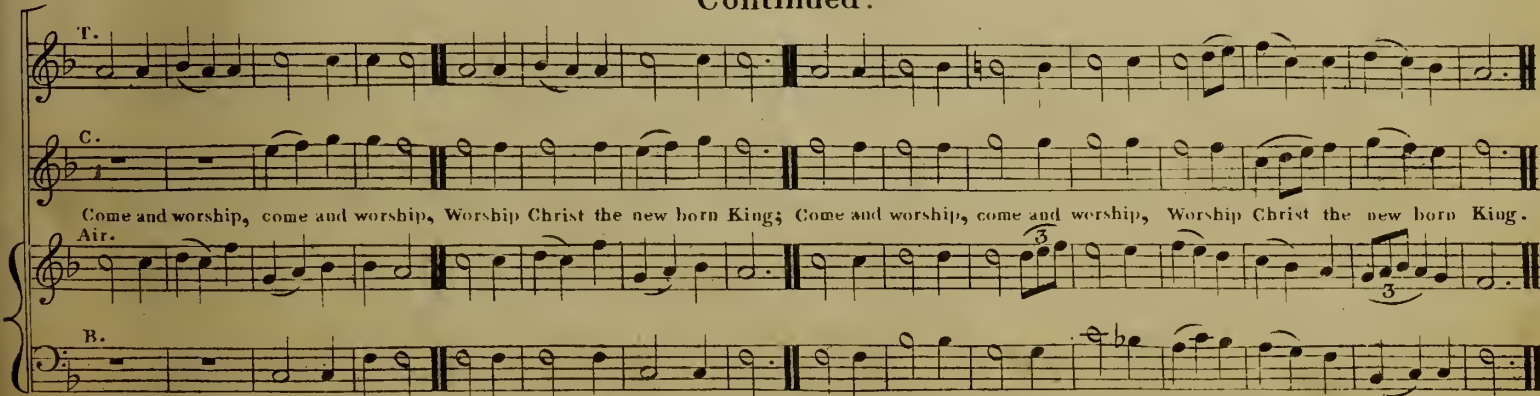
T.
C.
Air.
B.



Angels from the realms of glo-ry, Wing your flight o'er all the earth; Ye who sang Cre-ation's sto-ry, Now pro-claim Mes-siah's birth.

Continued.

T.
C.
Air.
B.



Come and worship, come and worship, Worship Christ the new born King; Come and worship, come and worship, Worship Christ the new born King.

T.
C.
Air.
B.

How beautiful upon the mountains,
How beautiful upon the mountains,

How beautiful upon the mountains, Are the feet of him that bringeth good tidings.

Continued.

T.
C.
Air.
B.

That publisheth peace, that publisheth peace, that bringeth good tidings, good tidings of good, that publisheth salvation, that saith unto Zion, thy God reigneth, thy God reigneth.

ANTHEM Con^d

95

T.
C. *ff*
Air.
B. *ff*

Break forth into joy, sing together, sing together, Ye waste places of Je-ru-sa-lem: For the Lord hath comforted his people, He hath re-deemed Je-ru-sa-lem.

Continued.

T.
C.
Air.
B.

Hal-le-lu-iah, Hal-le-lu-iah, Praise ye the Lord; Hal-le-lu-iah, Hal-le-lu-iah, Praise ye his name.

DISMISSION.

F.
 C.
 Lord dis-miss us with thy blessing, Fill our hearts with joy and peace; Lord im-prove us when con-fessing, All thy love and all thy grace.
 Air.
 B.

Continued.

F.
 C.
 Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men; O re-fresh us with thy bless-ing, O re-fresh us with thy grace. with thy grace.
 Air.
 B.

1st time. 2nd time.

APPENDIX TO THE FIFTH EDITION.

* MOUNT TABOR. L. M.

Subject from Haydn.

Arranged by John Turnbull. 97

T.
Him serve with mirth his praise forth tell... Come ye, &c.

C.
All people that on earth do dwell, Sing to the Lord with cheerful voices. Come ye before him and re-joice.

Air.
Him serve with mirth... his praise forth tell... Come ye, &c.

B.
His praise forth tell, Come ye, &c.

Continued.

Him serve with mirth, Him serve with mirth his praise forth tell, Come ye, &c.

ad lib.
Him serve with mirth his praise forth tell, Come ye before him and re-joice.

Him serve with mirth His praise forth tell his praise forth tell, Come ye, &c.

Him serve with mirth Him serve with mirth his praise forth tell, Come ye, &c.

* This arrangement is property.

* NEW LEBANON. S. M.

Subject from Haydn. Arranged by J. Turnbull.

T.
Let people praise thee Lord: Let

C.
Let people praise thee Lord: Let

Air.
Let people praise thee Lord: Let

B.
Let people praise thee Lord: Let

* This arrangement is property.

NEW LEBANON Continued.

the na-ti-ons be glad, In song their voices raise,

people all thee praise;

In song their voices raise, O let the na-ti-ons be glad, In song their voices raise.

O let the na-ti-ons be glad, In song their voices raise,

Detailed description: This block contains the musical notation for the hymn 'New Lebanon Continued'. It consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains the melody with lyrics 'the na-ti-ons be glad, In song their voices raise,'. The second staff is a treble clef with a key signature of one flat, containing the lyrics 'people all thee praise;'. The third staff is a treble clef with a key signature of one flat, containing the lyrics 'In song their voices raise, O let the na-ti-ons be glad, In song their voices raise.' and dynamic markings 'p' and 'f'. The fourth staff is a bass clef with a key signature of one flat, containing the lyrics 'O let the na-ti-ons be glad, In song their voices raise,'.

BALLERMA. C. M.

R. Simpson.

I wait-ed for the Lord my God, And pa-tient-ly did bear, At length to me he did in-clude My voice and cry to hear.

Detailed description: This block contains the musical notation for the hymn 'Ballerma. C. M.' by R. Simpson. It consists of four staves. The first staff is a treble clef with a key signature of one flat and a 3/2 time signature, marked 'T.'. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature, marked 'C.'. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature, marked 'Air.'. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature, marked 'R.'. The lyrics 'I wait-ed for the Lord my God, And pa-tient-ly did bear, At length to me he did in-clude My voice and cry to hear.' are written below the staves.

ARNOLD'S HYMN ON THE NATIVITY.

99

Air.

Hark! the Herald An-gels sing, Hark! the Herald An-gels sing, Glo-ry to the new born King, Glo-ry to the new born King,

C.

Hark! Glo-ry to the new born King, Glo-ry to the new born King,

T.

Hark! the Herald An-gels sing, Glo-ry to the new born King, Glo-ry to the new born King, Peace on

B.

p and mer-cy mild, *f* God and sin-ners re-con-cil'd, God and sin-ners re-con-cil'd; Joy-ful all ye na-tions rise

God and sin-ners re-con-cil'd, God and sin-ners re-con-cil'd; Joy-ful all ye na-tions rise

earth, *f* God and sin-ners re-con-cil'd, God and sin-ners re-con-cil'd; Joy-ful all ye na-tions rise

and mer-cy mild, God and sin-ners re-con-cil'd,

ARNOLD'S HYMN Continued.

Join the triumph of the skies, With th' Angel-ic host pro-claim Christ is born in Beth-le-hem, Hark! the Her-ald An-gels sing,

Join the triumph of the skies, With th' Angel-ic host pro-claim Christ is born in Beth-le-hem,

Join the triumph of the skies, With th' Angel-ic host pro-claim Christ is born in Beth-le-hem,

Hark! the Her-ald An-gels sing, Glo-ry to the new born King, Glo-ry to the new born King, Glo-ry to the new born King.

Hark! Glo-ry to the new born King, Glo-ry to the new born King, Glo-ry to the new born King.

Hark! the Her-ald An-gels sing, Glo-ry to the new born King, Glo-ry to the new born King, Glo-ry to the new born King.

REMEMBRANCE. C. M.

Handel.

T.
S.
Air.
B.

In mer-cy with thy ser-vant deal, Thy laws me teach and shew; I am thy ser-vant wis-dom give, That I thy laws may know.

KIRBY. L. M.

J. A. Steven.

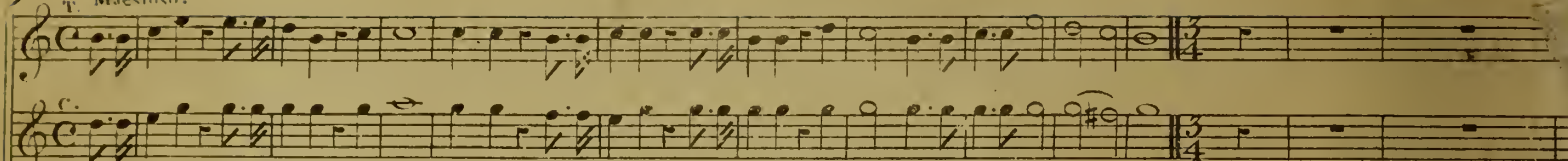
T.
C.
Air.
B.

Come ho-ly Spi-rit calm my mind, And fit me to ap-proach my God; Re-move each vain each worldly thought, And lead me to thy blest a-bode.

ANTHEM. The Lord reigneth.

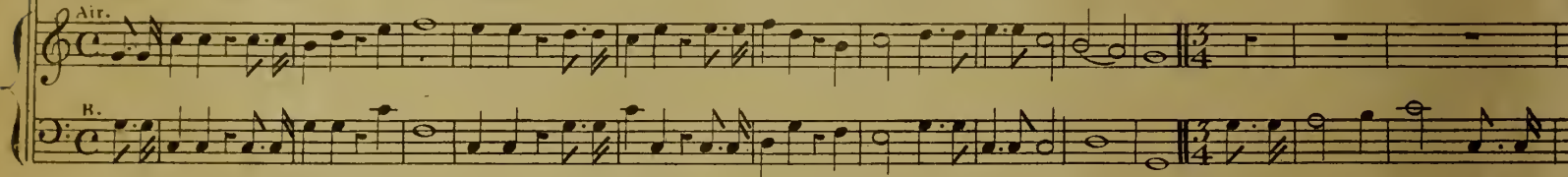
R. A. Smith.

T. Maestoso.



Halle-luiah, Halle-luiah the Lord reigneth Halle-luiah, Halle-luiah The Lord God Omnipotent reigneth

Air.

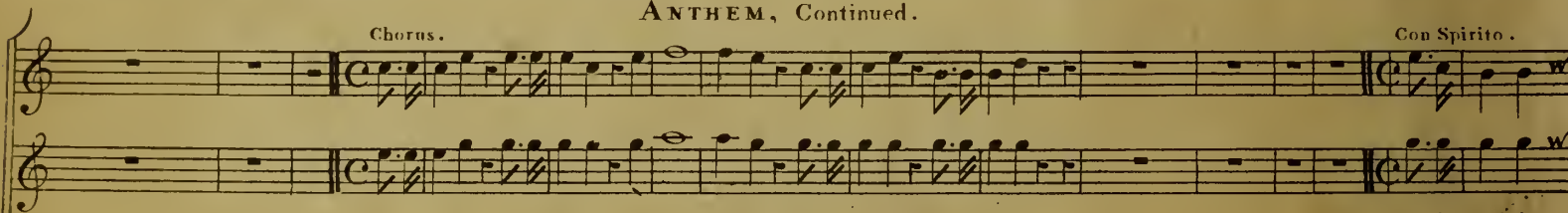


Let the earth be glad, let the

ANTHEM, Continued.

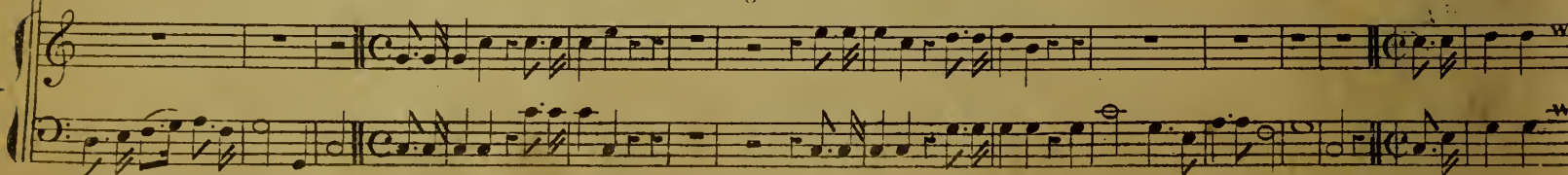
Chorus.

Con Spirito.



Halle-luiah Halle-luiah the Lord reigneth Halle-luiah Halle-luiah

Let the earth be



multitude of the Isles rejoice

The Lord God Omnipotent reigneth.

ANTHEM, Continued.

103

glad let the earth be glad let the multitude of the Isles rejoice. Let the earth be glad, Let the earth be glad, Let the mul-ti-tude of the Isles rejoice The Lord reigneth

ANTHEM, Continued.

The Lord God Omnipotent reign-eth Halleluiab, Halleluiab, Bless and praise his holy name, Halleluiab, Halleluiab, Halleluiab Praise ye the Lord A-men A--men.

mf *f* *p*

SEABANK. C. M.

John Turnbull.

T. *Maintain the glo-ry of his cross,*

C. *I'm not a - sham'd to own my Lord, Nor to de-fend his cause, Nor to de-fend his cause, Main-tain the glo - - ry of his cross, And honour all his laws, And*

Air. *Maintain the glo-ry of his cross,*

B. *Maintain the glo-ry of his cross,*

Continued.

NEWINGTON. C. M.

Arranged by R. A. Smith.

T. *hon-our all his laws.*

C. *Be-hold th'a-maz-ing gift of love, The Fa-ther hath be-stow'd On us, the sin-ful sons of men, To call us sons of God.*

Air. *Be-hold th'a-maz-ing gift of love, The Fa-ther hath be-stow'd On us, the sin-ful sons of men, To call us sons of God.*

B. *Be-hold th'a-maz-ing gift of love, The Fa-ther hath be-stow'd On us, the sin-ful sons of men, To call us sons of God.*

FLORIDA. P.M.

Join in a

Come ye that love the Lord, And let your joys be known; Join in a song with sweet ac-

Join in a song, with sweet accord, And thus sur-

Song with sweet accord, And thus surround the throne.

cord, And thus surround the throne, Join in a song with sweet ac-cord, And thus surround the throne.

round the throne,

LENNOX. P.M.

The Lord of Heaven confess, On high his glory raise; Him let all Angels bless, Him all his armies praise;

Him

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are in treble clef with a common time signature (C). The bottom two staves are in bass clef with a common time signature (C). The music is written in a simple, hymn-like style with whole and half notes. The lyrics are written below the bottom two staves, with the word 'Him' appearing at the end of the system.

Him glorify, Sun, moon and stars, Ye higher spheres And cloudy sky.

Him glorify, Sun, moon and stars, Ye higher spheres And cloudy sky.

Him glorify, Sun, moon and stars, Him glorify, Sun, moon and stars, Ye higher spheres And cloudy sky.

glorify, Sun, moon and stars, Him glorify, Sun, moon and stars, Ye higher spheres, And cloudy sky.

Detailed description: This block contains the second system of the musical score. It continues with four staves in the same format as the first system. The lyrics are repeated across the staves, with some variations in the phrasing and the inclusion of 'Him' at the beginning of some lines. The music continues with the same simple, hymn-like style.

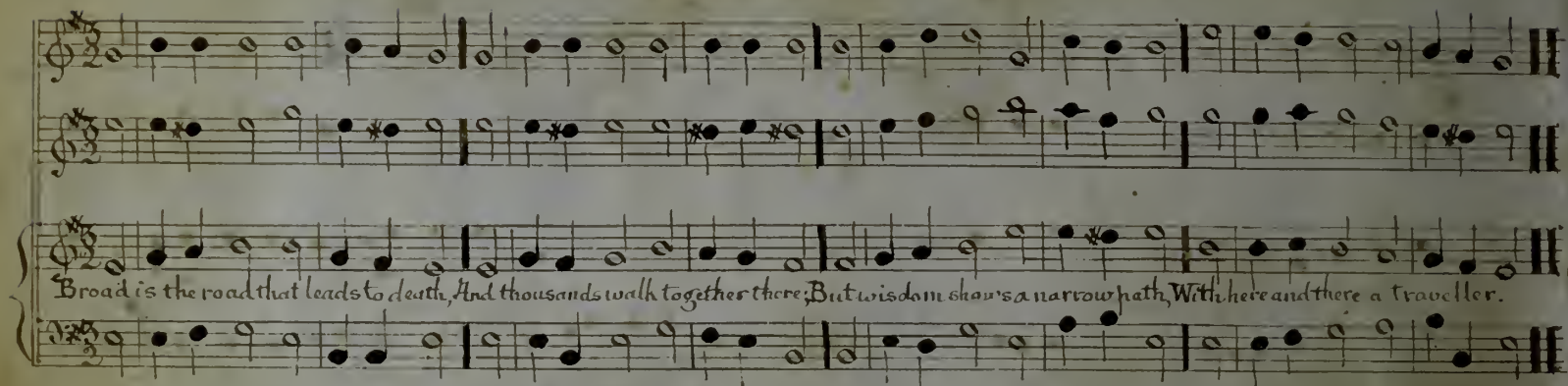
RUSSIA. L.M.

Read.

I shall
I shall behold thy
What sinners value I resign, Lord, 'tis enough that thou art mine;
I shall behold thy blissful face, And stand
I shall behold thy blissful face, And stand complete in

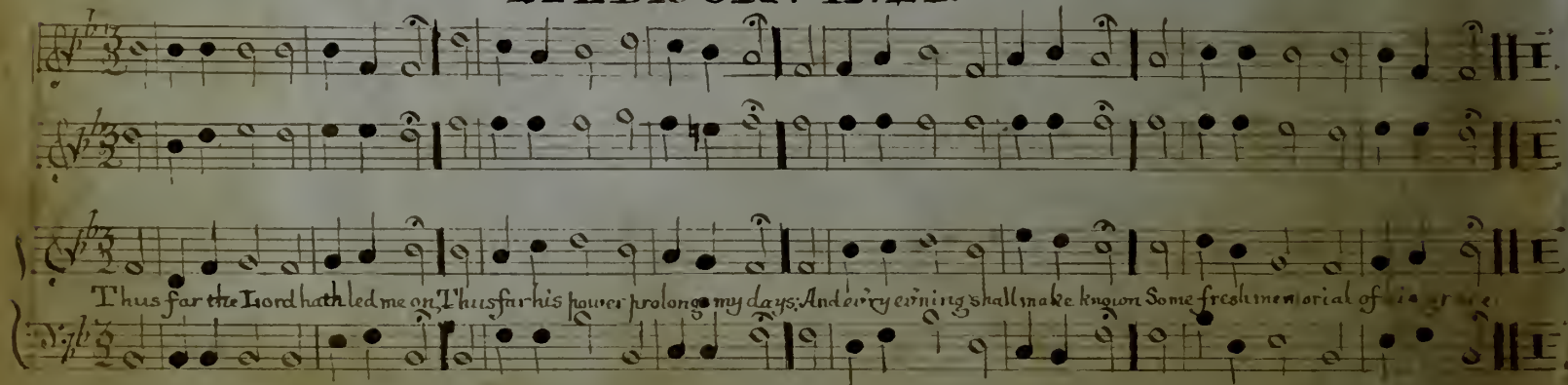
behold thy blissful face, And stand complete in righteousness.
blissful face
complete in righteousness, And stand complete in righteousness
righteousness

WINDHAM. L.M. Read.



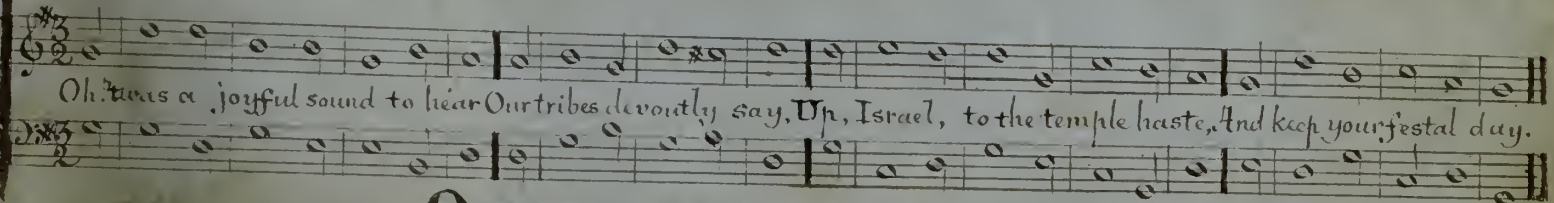
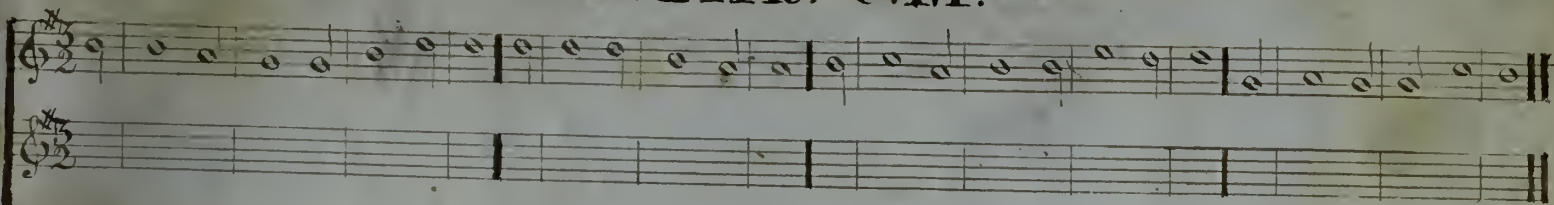
Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.

HEBRON. L.M.



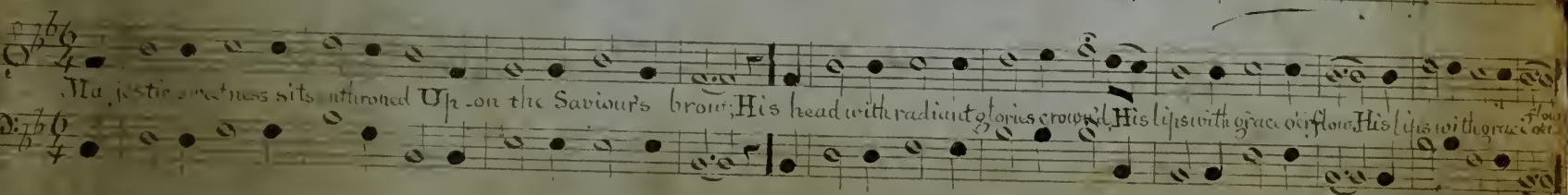
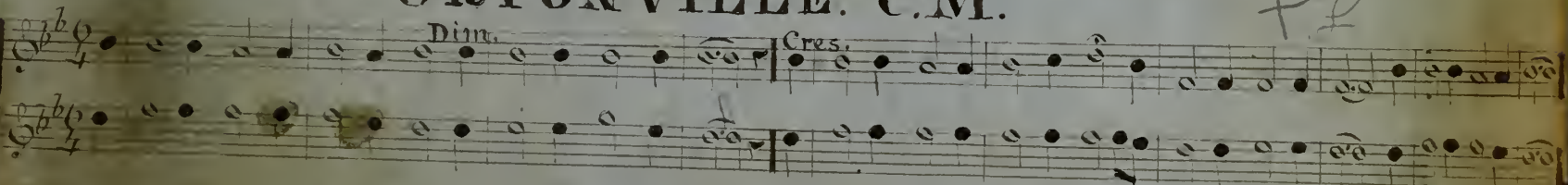
Thus far the Lord hath led me on, Thus far his power prolong my days; And every evening shall make known Some fresh memorial of his grace.

MEAR. C.M.



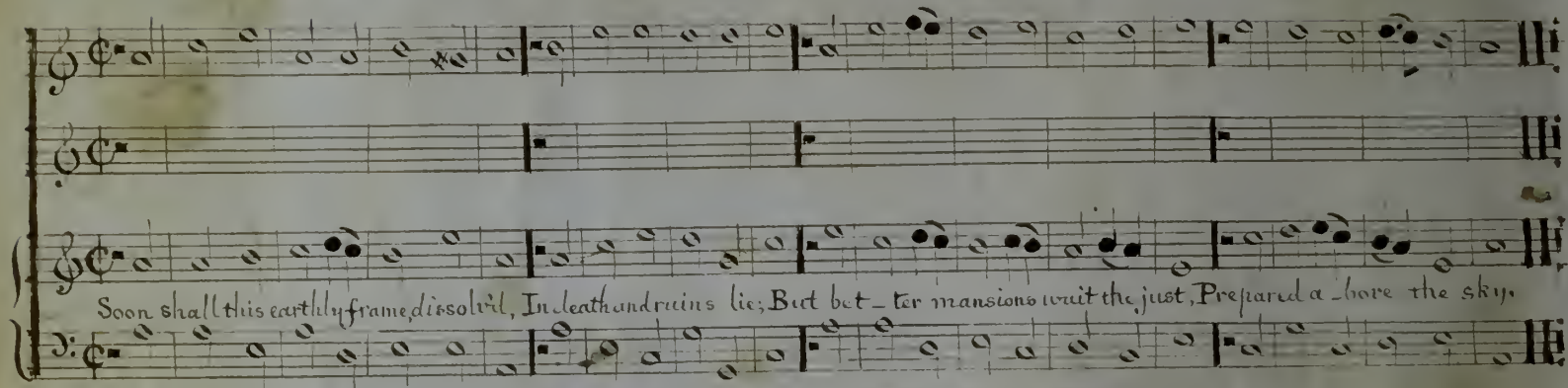
Oh, 'twas a joyful sound to hear Our tribes devoutly say, Up, Israel, to the temple haste, And keep your festival day.

ORTONVILLE. C.M.



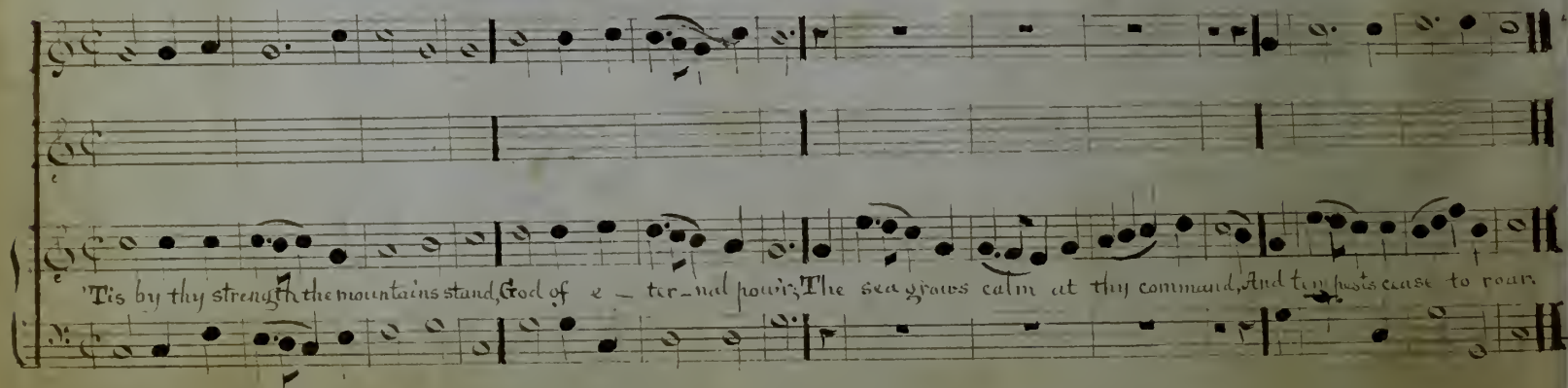
Ma-jestic sweetness sits enthroned Up on the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'erflow, His lips with grace o'erflow.

BRUNSWICK. C.M.



Soon shall this earthly frame dissolved, In death and ruins lie; But bet- ter mansions wait the just, Prepared a-bove the sky.

HENRY. C.M. s.c. P. and.



'Tis by thy strength the mountains stand, God of e- ter- nal pow'r; The sea grows calm at thy command, And tem-pests cease to roar.

CORNISH. C.M.

W. Knapp.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line of eighth and sixteenth notes. The lyrics are written below the lower staff.

Come, let us join our cheer-ful songs With Angels round the throne, Ten thousand thousand are their tongues, But all their

The second system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line of eighth and sixteenth notes. The lyrics are written below the lower staff.

joys are one; Ten thousand thousand are their tongues, But all, but all their, joys are one.

The third system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line of eighth and sixteenth notes. The lyrics are written below the lower staff.

joys are one; Ten thousand thousand are their tongues, But all, but all their, joys are one.

CORONATION. C.M. O. Holden.



Handwritten musical score for the hymn "CORONATION. C.M. O. Holden." The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are written below the staves, with some lines split between the two staves of a system. The lyrics are: "Bring forth the Royal Diadem," "All hail the power of Jesus' name, Let Angels prostrate fall, And crown him Lord of all, Bring forth the Royal Diadem, And crown him Lord of all." The score ends with a double bar line and repeat signs on the final staff of each system.

Bring forth the Royal Diadem,

All hail the power of Jesus' name, Let Angels prostrate fall, And crown him Lord of all, Bring forth the Royal Diadem,

Diadem, And crown him Lord of all.

EXHORTATION. C.M.

A rest where pure en-

Lord, I believe a rest remains To all thy people known, A rest where pure enjoyment reigns, And

A rest where pure enjoyment reigns, And thou art lov'd a

joyment reigns, And thou art lov'd a - lone,

thou art lov'd a - lone, A rest where pure enjoyment reigns, And thou art lov'd a lone,

lone,

PLYMOUTH DOCK. 6, 8^s

Handwritten musical score for the hymn "Plymouth Dock". The score is written on four systems of staves, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written between the staves.

Leader of faithful souls and guide Of all that travel to the sky, Come, and with us, ev'n us a-bide, Who would on

thee alone re-ly, On thee a-lone our spir-its stay, Upheld in life's un-ev-en way.

MOUNT VERNON. 8^s & 7^s. L. Mason.

Sister, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening, When it floats among the trees.

PARTING FRIENDS.

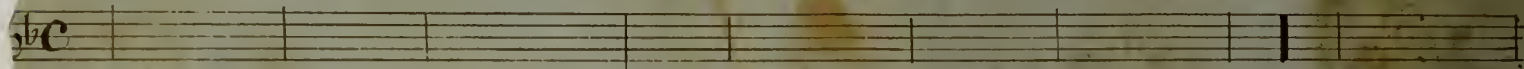
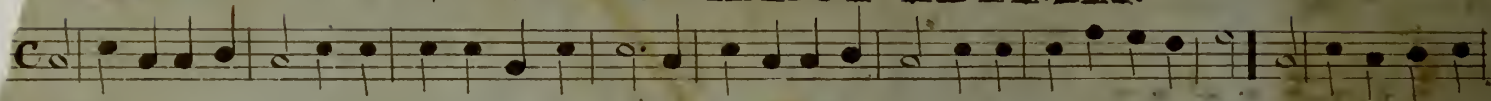
When shall we all meet again? When shall we all meet again? Oft shall glowing hope aspire, Oft shall weaned love retire;

Oft shall death and sorrow reign Ere we all shall meet again.

2. Though in distant lands we sigh,
Parch'd beneath the hostile sky;
Thou of the deep between us rolls,
Friendship shall unite our souls
And in fancy's wide domain
Then shall we all meet again.

3. When the dreams of life are fled—
When its wasted lamps are dead;
When in cold oblivion's shade,
Beauty, wealth, and fame are laid—
When immortal spirits reign,
Then may we all meet again.

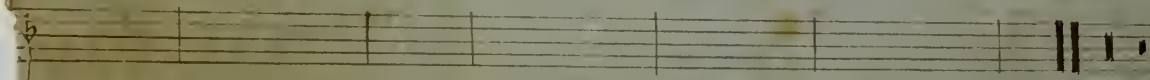
MISSIONARY HYMN.



From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand, From many an ancient



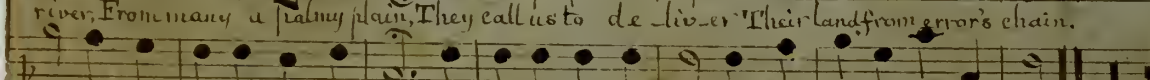
2. What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though ev'ry forest reek pleasures
And only man is vile! -



In vain, with lavish kindness,
The gifts of God are stor'd;
The heathen, in his blindness,
Bows down to wood and stone.



3. Shall we whose souls are lighted
With wisdom from on high,
Shall we, to men benighted
The lamp of life deny?
Salvation, O salvation,
The joy of souls is thine!



The joyful sound go on,
Till earth's remotest corner
Has learnt Messiah's name.

4. Waft, waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spread from pole to pole;

Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

DRUMCLOG. C.M. M.Wilson.

O Lord unto my pray'r give ear, My cry let come to thee; And in the day of my distress Hide not thy face from me.

BENEVOLENCE. C.M. N. Dougall.

To thee I lift my soul, O Lord; My God, I trust in thee; Let me not be a shamed; let not My foes triumph o'er me.

S^t FRANCIS. C.M.

